

A

5533

*Le*  
*Grand Motet*

*de*

*M<sup>r</sup>. Dumon*

*Maire de musique de la Chapelle du Roy.*

*Tome Premier.*

*Res. 927*

# Table

1. Benedic anima mea.....	page 1.
2. Quemadmodum desiderat.....	page 13f.
3. Confitebimur tibi Deus.....	page 67.
4. Magnificat.....	page 98.
5. Benedictus.....	page 117.

*Benedic anima mea*

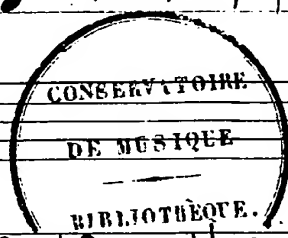
I

720-1285

*Symphonie*



I 285



*Benedic anima mea*

anima mea domi- no benedic anima  
dic anima mea do- mino benedic anima mea domino bene  
benedic

anima mea domino & omnia quæ intra me sunt nomini Sancto e-  
dic anima me- a domino et  
anima mea do- mi no et omnia quæ intra me sunt nomini Sancto e-

jus nomini Sancto ejus nomini Sancto e-  
omnia quæ intra me sunt nomini Sancto - - e-  
jus

jus nomini Sancto ejus nomini Sancto e-  
jus nomini Sancto e-  
nomini Sanc- to e-



# Benedic anima mea

This handwritten musical score is for the piece "Benedic anima mea". It is written on two systems of staves. The first system contains 10 staves, and the second system contains 10 staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and accidentals. The lyrics are written in a cursive script below the staves, often with hyphens indicating syllables across measures. The piece appears to be a setting of a liturgical text, possibly a psalm or a canticle, given the title and the nature of the lyrics.

benedic anima mea domino benedic anima anima bene-  
jus benedic anima mea domino benedic benedic anima bene-  
jus benedic anima mea domino bene-  
benedic anima mea domino bene-  
jus benedic anima mea domino bene-  
dic anima mea do- - mino benedic benedic anima  
dic anima anima mea do- mino benedic anima  
dic anima anima mea domino bene- dic anima me-  
dic a- nima mea do- mino benedic anima  
dic anima anima me- a domino benedic anima

4.

# Benedic anima mea

mea domino et noli obliuisci omnes retributio - -

mea domino et no - li obliuisci omnes retri - butio -

a domino et noli obli - uisci omnes retri butti - o

mea do - mino et noli obliuisci retributi - ones e -

mea domino et noli obliuisci omnes retributiones

nes ejus om - - nes omnes retri buti - ones et

nes ejus et noli obliuisci omnes retri buti - ones e -

nes ejus omnes retri butiones retri butiones e -

jus et noli obliuisci omnes retri buti - ones e -

e - - jus et noli obliuisci om - - nes retri buti - ones e -

Benedic anima mea

5

noli obliuisci noli obliuisci omnes omnes retributi —  
jus et noli et noli obliuisci om — — nes retributi  
jus et noli obliuisci omnes retributiones retributiones  
jus et noli obli — — uisci omnes omnes  
jus et noli obliuisci omnes retributi — ones retributi —  
ones retributi — ones e — jus  
ones retri — butiones e — jus qui propiti — atur omni —  
retributi — ones e — jus  
retribu — — tiones ejus qui propiti — atur omni —  
o — — nes e — jus

6.

*Benedic anima mea*

bus iniqui- tatibus tuis omnibus iniqui- tatibus tu-  
bus ini- quitatibus ejus omnibus iniquitatibus iniquitatibus tu-

is qui sanat omnes infirmitates tuas infirmitates tuas  
is qui sanat

qui sanat omnes infirmitates tuas  
omnes infirmitates tuas qui sanat omnes infirmitates tuas.

Violons.

qui redimit de interitu vitam tuam qui redimit de in-

*Benedic anima mea* 7

*teritu vitam tuam qui coronat te in misericordia et miserationi-*

*bus qui coronat te in misericordia et miserationibus qui coronat*

*qui replet in*

*te qui coronat te in misericordia et miserationibus*

# Benedic anima mea

bonis desiderium tuum replet in bonis desi- derium qui  
 qui replet in bonis desiderium tuum in bonis desiderium tu  
 qui replet in bonis desiderium tuum  
 qui replet in

replet in bonis desiderium tuum renouabitur ut aquilæ ju-  
 um renouabitur ut aquilæ juvenibus.  
 in bonis desi- derium tuum renouabitur ut  
 bonis desi- derium desi- derium tu- um  
 qui replet in bonis desi- derium tu- um.



# Benedic anima mea

Handwritten musical score for the hymn "Benedic anima mea". The score is written on multiple staves, with the lyrics in Latin. The music is in a key with one sharp (F#) and a common time signature (C). The lyrics are: "uentus renouabitur vt aquilæ iuuentus tu - a tua iuuentus tu - a renouabitur vt aquilæ iuuentus aquilæ iuuentus tu - a re - nouabi - tur renouabitur vt aquilæ iuuentus renouabitur vt aquilæ iuuentus tu - tua reno - uabitur ut aquilæ ju - uentus tu - aquilæ iuuentus. reno - tu - a qui replem bonis desi - derium tu -". The score includes various musical notations such as notes, rests, and bar lines.

uentus renouabitur vt aquilæ iuuentus tu - a  
tua iuuentus tu - a renouabitur vt aquilæ iuuentus  
aquilæ iuuentus tu - a re - nouabi - tur  
renouabitur vt  
renouabitur vt aquilæ iuuentus  
renouabitur vt aquilæ iuuen - - - - - tus tu -  
tua. reno - uabitur ut aquilæ ju - uentus tu -  
renouabitur vt aquilæ ju - uentus tu -  
aquilæ iuuentus. reno -  
tu - a qui replem bonis desi - derium tu -

*Benedic anima mea.*

*a* *reno*  
*a* renouabitur ut aquilæ iuuentus ut aquilæ iuuentus tu  
*a* renouabitur ut aquilæ iuuentus iuuentus tu  
uabitur ut aquilæ iuuentus tua ut aquilæ iuuentus tu  
um. reno- uabi- tur reno- uabitur ut aquilæ iuuentus tu

uabitur ut aquilæ iuuentus tua ut a- quilæ ju  
*a* reno- uabitur renouabitur ut aquilæ iuuentus tu-  
*a* renouabitur ut aquilæ iuuentus tu- a. ut a-qui-  
*a* renouabitur ut aquilæ ju  
*a* renouabitur ut aquilæ iuuentus



*Benedic anima mea*

II

uentus iuuentus tua faciens  
a iuuentus tu-a  
la iuuentus tua  
uentus - tu - a  
tua. iuuentus tu-a

miseri cordias dominus et iudicium omnibus injuriam patientibus

bus et iudicium et iudicium omnibus injuriam patientibus  
faciens  
faciens  
faciens miseri

*Benedic anima mea*

musical score for the first system of the hymn. It consists of four staves. The first three staves contain vocal parts with lyrics, and the fourth staff is a basso continuo line. The lyrics are: *miseri cordias Dominus do - - minus et judicium. omni* (top staff), *miseri cordias miseri cordias Dominus et judicium. omnibus* (second staff), and *cordias miseri cordias Dominus Dominus et ju - dicitum.* (third staff).

musical score for the second system. It consists of six staves. The first three staves contain vocal parts with lyrics, and the last three staves are instrumental. The lyrics are: *bus in - - juriam patienti - bus* (top staff), *injuriam in - - juriam patientibus* (second staff), and *omnibus injuriam injuriam patienti bus.* (third staff). The instrumental part is marked *Ritournelle*.

musical score for the third system, consisting of three staves with instrumental accompaniment.

musical score for the fourth system, consisting of four staves. The lyrics *notas fecit vias* are written above the second staff.

*Benedic anima mea*

13.

*Suas notas se- cit uias su- as notas fecit uias suas Moysi*  
*notas fecit uias suas notas fecit uias suas Moysi*  
*notas fecit uias su- as notas fecit uias suas Moysi*  
*notas fecit uias suas uias suas moysi- notas*  
*notas fecit uias suas notas fecit uias suas Moysi-*

*Filijs Israel.*  
*Filijs*  
*Filijs*  
*fecit uias suas Moysi Filijs Israel voluntates suas*  
*Filijs*

14. *Benedic anima mea*

*uoluntates suas notas fecit uias suas Moysi filiis Israel*  
*Israel uoluntates suas notas fecit uias suas Moysi filiis Israel uolun-*  
*Israel uoluntates suas filiis Israel uolun-*  
*notas fecit uias suas Moy- si filiis Israel uolun-*  
*Israel uoluntates suas notas fecit uias suas Moysi filiis Israel uolun-*

*uoluntates suas*  
*tates suas*  
*tates su--as*  
*tates su--as*  
*tates su--as*

*Symphonie*

ru

*Benedic anima mea* 15

*miserator et misericors dominus*

*miserator et misericors dominus miserator miserator et mi-*

*sericors dominus longanimis et multum misericors et multum*

*misericors et multum misericors miseri*

*Benedic anima mea*

non in perpetuum irascetur iras — ce — tur non in perpetuum iras  
 cor, non in perpetuum irascetur iras — cetur non in perpetuum iras  
 non in perpetuum irascetur iras ce —  
 non in perpetuum iras — cetur  
 non in perpetuum iras cetur.

cetur irasce — tur neque in æternum comminabitur  
 cetur ne — que in æternum comminabi  
 tur neque in æternum neque in æternum comminabi  
 neque in æternum comminabitur non in perpetuum iras  
 non in perpetuum irascetur neque in æternum comminabi



Benedic anima mea

17

Handwritten musical score for the hymn "Benedic anima mea". The score is written on 18 staves, organized into two systems of nine staves each. The notation is in a historical style, featuring a treble clef and a key signature of one sharp (F#). The lyrics are in Latin and are written below the staves, often with hyphens indicating syllables that span across multiple notes. The first system of staves contains the following lyrics: "non in perpetuum iras - cetur", "tur non in perpetuum irasce - tur ne - que in æternum", "tur non in perpetuum iras - cetur neque in æternum cominabi -", "ce - tur neque in æternum in æternum in æ", "tur non in perpetuum iras cetur neque in æternum in æ". The second system of staves contains the following lyrics: "non in perpetuum irasce - tur:", "comminabi - tur neque in æ", "ternum comminabi - tur non in perpetuum iras - ce -", "ternum comminabitur neque in æternum commi", "ternum comminabi - tur non in perpetuum irasce -". The score concludes with a final cadence on the last staff.

*Benedic anima mea*

neque in æternum comminabi- tur non in perpetuum irasce-  
ternum neque in æternum comminabitur non in perpetuum irasce- - tur  
tur neque in æternum comminabitur non  
nabi- tur Commi- nabi- tur non non in perpetuum iras  
tur neque in æternum comminabitur non non non in per  
tur non non in perpetuum iras-  
neque in æternum in æternum comminabitur non  
neque in æ- ternum in æternum comminabi- tur  
cetur non non in per  
petuum irascetur neque in æternum comminabitur



*Benedic animæ meæ.*

19.

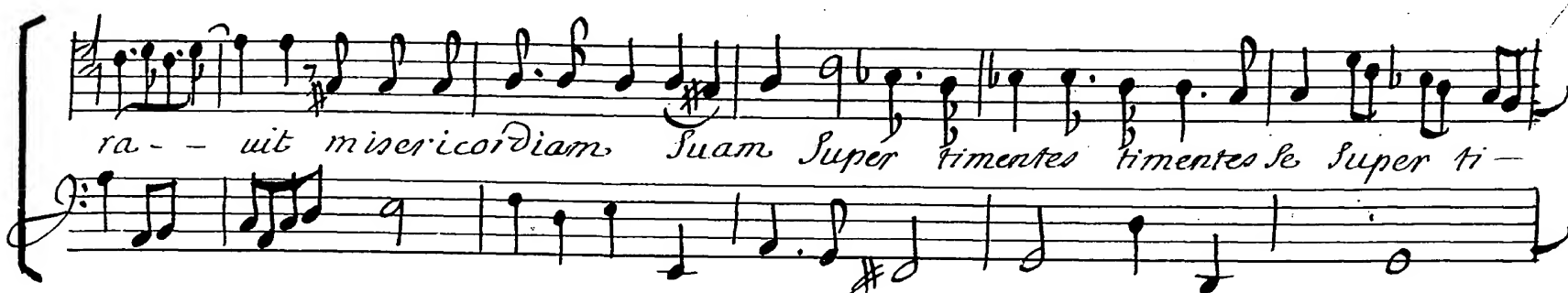
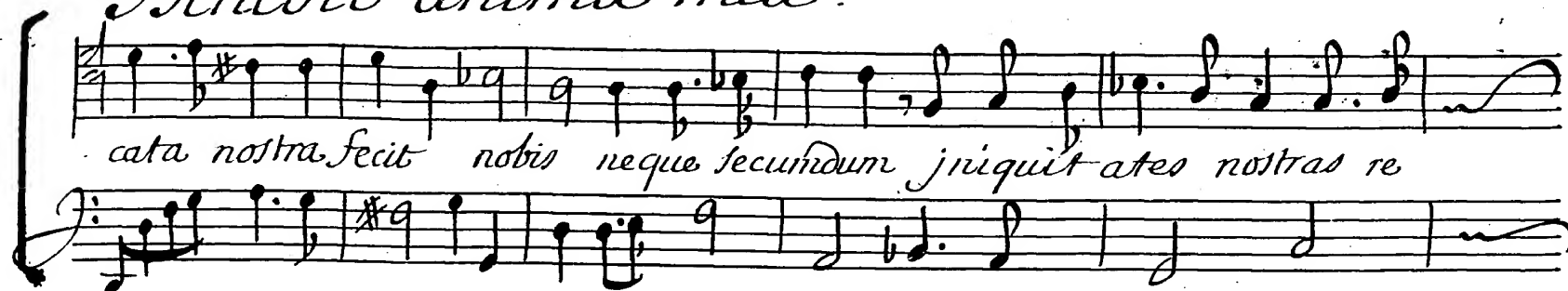
This is a handwritten musical score for a piece titled "Benedic animæ meæ." The score is written on ten systems of staves, each containing a vocal line and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are written below the vocal line, with some words hyphenated across measures. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts.

atur irascetur neque in æternum comminabitur non in perpetuum iras  
non in perpetuum irascetur irasce - tur non in per -  
neque in æternum comminabitur  
petuum iras - ce - tur non in perpetuum irascetur non  
non in perpetuum irascetur non non non  
atur neque in æternum comminabitur neque in æ  
petuum irasce - - - tur neque in æternum commi -  
non iras - - - ce - - - tur neque in æ  
non iras - - - cetur neque in æternum  
non in perpetuum irascetur neque in æternum comminabi

*Benedic anima mea*

ternum comminabitur neque in æternum commi  
nabitur neque in æternum commi  
ternum neque in æternum in æternum in æternum commi  
neque in æternum in æternum comminabitur commi  
tur neque in æternum neque in æternum commina  
nabitur  
nabitur  
nabitur  
nabitur  
bitur non secundum pec  
Symphonie

*Benedic anima mea.*



# Benedic anima mea.

ab occiden - - - te longe fecit longe fecit a no - - -

ab occiden - - - te longe fecit a nobis a nobis longe

ab occiden - - - te jniqui - tates

ab occiden - - - te longe fecit a nobis jniquitates nos -

ab occiden - - - te

bis longe fecit a no - - bis longe fecit a nobis

fecit a no - bis jniquitates a nobis

nostras longe fecit a nobis a nobis longe fecit a nobis

tras jniqui - tates jniquitates

longe fecit a nobis longe fecit a nobis a nobis.

*Benedic anima mea.*

25

*iniquitates iniquitates nostras*

*iniquitates iniquitates nostras*

*iniquitates iniquitates nostras.*

*iniquitates iniquitates nos - tras*

*iniquitates iniquitates nostras.*

*quantum distat ortus*

*quantum distat ortus*

*quantum distat ortus*

*quantum distat ortus ab occi dent re, distat ortus*

*quantum distat ortus*



*Benedic animæ meæ.*

ab occiden - te longe fecit longe fecit a no - bis

ab occiden - te longe fecit a nobis a nobis. longe fecit a.

ab occiden - te. iniquitates nos -

ab occiden - te longe fecit a nobis iniquitates nostras.

ab occiden - te. longe.

longe fecit a no - bis longe fecit a nobis iniquitates nos - tras.

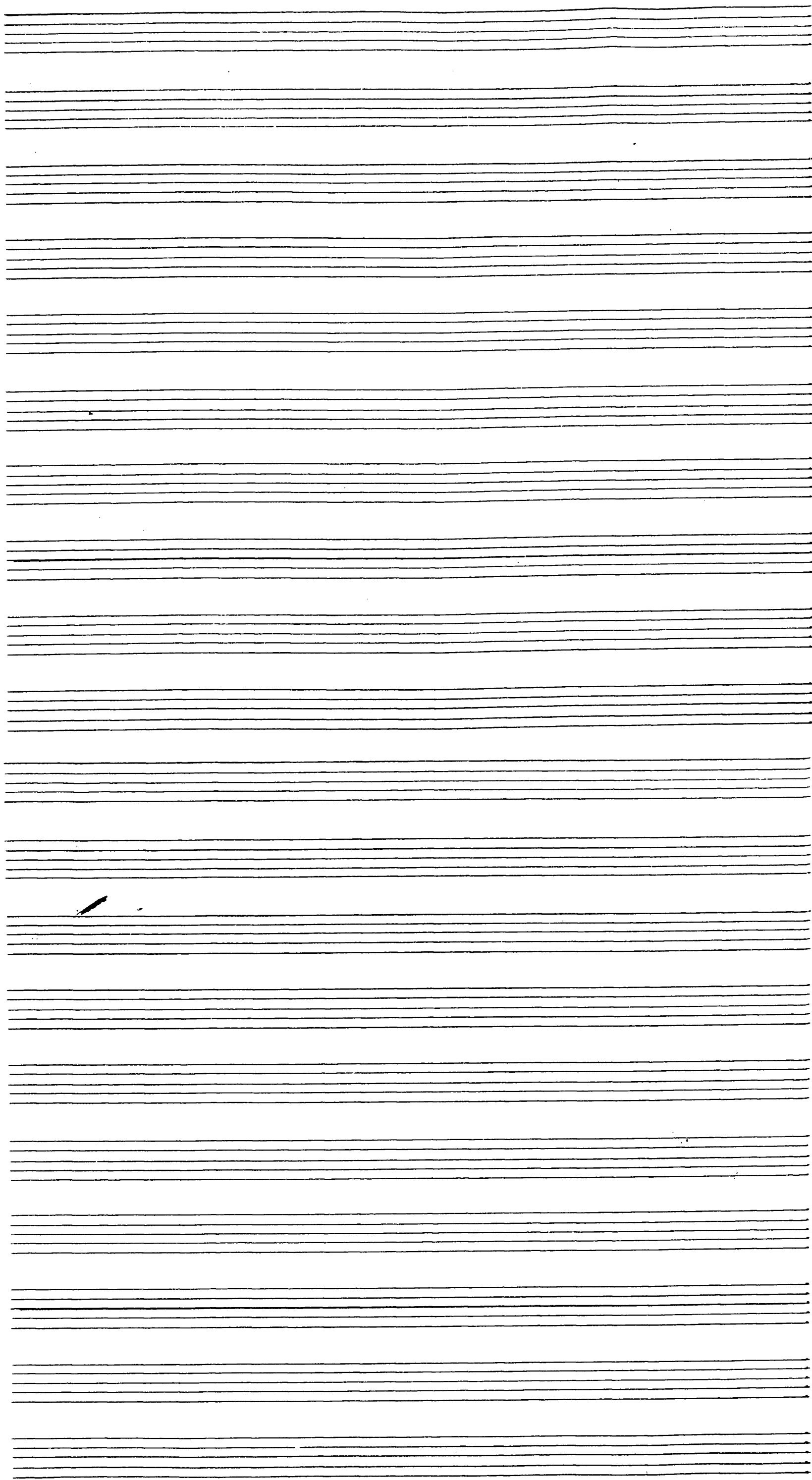
no - bis iniquitates a nobis iniquitates nos - tras

tras longe fecit a nobis a nobis longe fecit a nobis iniquitates nostras.

iniquitates iniquitates iniquitates nostras

fecit a nobis longe fecit a nobis a nobis iniquitates nostras.

No. 188p.





# Benedictus

27

*Symphonie*

*16-188*

*benedictus dominus deus israel deus fra-*

This is a handwritten musical score for a piece titled 'Benedictus'. The score is written on three systems of staves. The first system consists of five staves, with the word 'Symphonie' written below the first staff. The second system also consists of five staves. The third system consists of five staves, with the lyrics 'benedictus dominus deus israel deus fra-' written below the first staff. The music is written in a cursive, handwritten style, featuring various musical notations such as notes, rests, and clefs. The paper is aged and slightly discolored.

*Benedictus*

The musical score is written for five voices, represented by five staves in each system. The lyrics are in Latin, and the music is in a simple, homophonic style. The first system includes the following lyrics:

Stave 1: *bene-dictus benedictus dominus deus israel*  
Stave 2: *benedictus dominus deus benedictus dominus deus isra*  
Stave 3: *el benedictus dominus deus israel benedictus*  
Stave 4: *benedictus*  
Stave 5: *benedictus dominus deus israel benedictus dominus deus israel bene*  
Stave 6: *benedictus dominus deus isra-el benedictus dominus bene*

The second system includes the following lyrics:

Stave 1: *benedictus dominus deus israel*  
Stave 2: *benedictus dominus deus isra*  
Stave 3: *benedictus*  
Stave 4: *benedictus dominus bene*  
Stave 5: *benedictus domi-*

The third system includes the following lyrics:

Stave 1: *benedictus dominus deus israel*  
Stave 2: *benedictus dominus deus isra*  
Stave 3: *benedictus*  
Stave 4: *benedictus dominus bene*  
Stave 5: *benedictus domi-*

The fourth system includes the following lyrics:

Stave 1: *benedictus dominus deus israel*  
Stave 2: *benedictus dominus deus isra*  
Stave 3: *benedictus*  
Stave 4: *benedictus dominus bene*  
Stave 5: *benedictus domi-*

The fifth system includes the following lyrics:

Stave 1: *benedictus dominus deus israel*  
Stave 2: *benedictus dominus deus isra*  
Stave 3: *benedictus*  
Stave 4: *benedictus dominus bene*  
Stave 5: *benedictus domi-*

# Benedictus

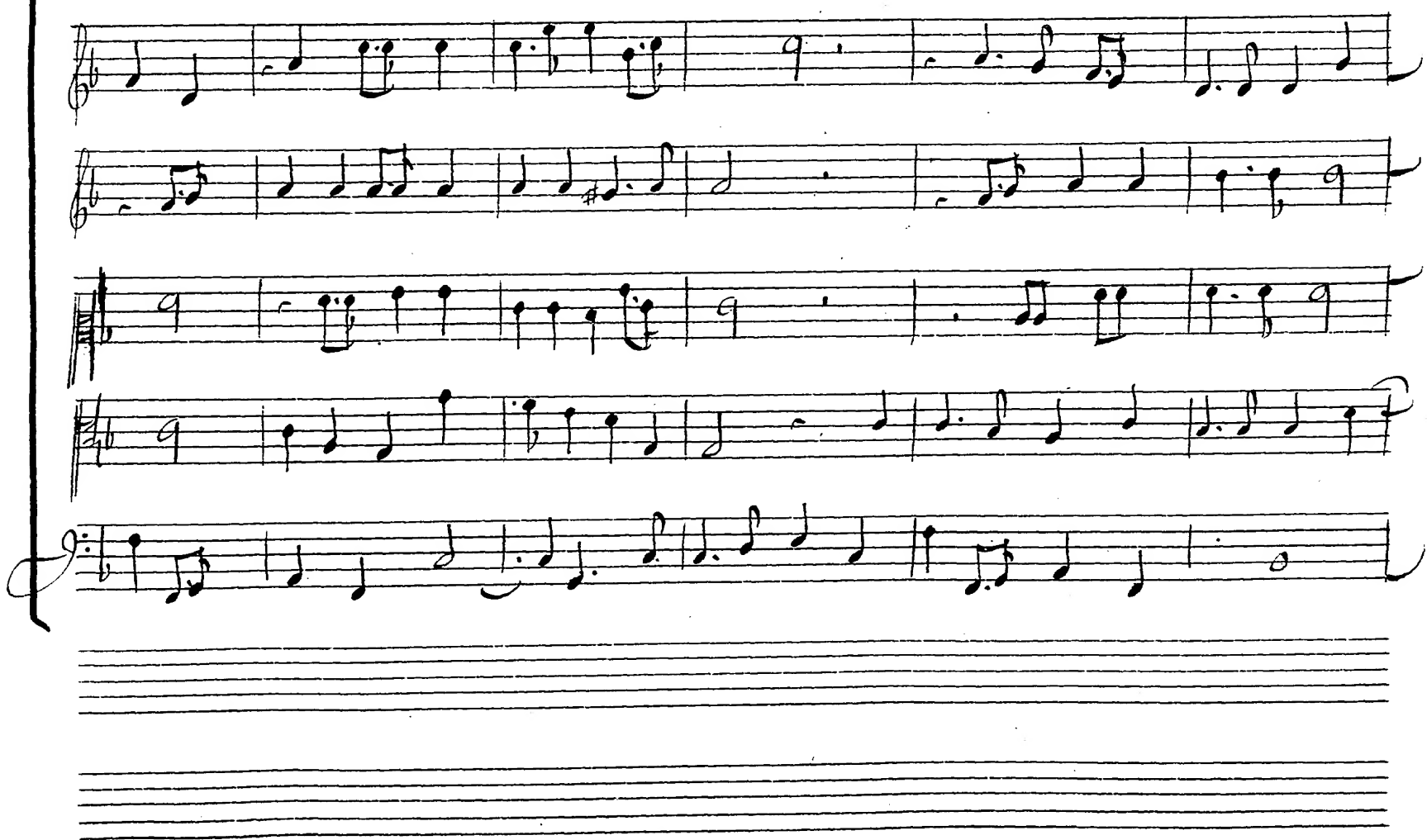
29



benedictus dominus deus israel benedictus dominus  
et benedictus deus israel benedictus dominus do- minus  
dominus deus israel deus israel benedictus dominus de-  
dominus deus israel deus israel benedictus dominus de-  
dictus dominus deus israel bene- dictus dominus de-  
dictus dominus deus israel benedictus dominus deus israel de



benedictus dominus deus israel benedictus dominus  
et benedictus deus israel benedictus dominus  
dominus deus israel deus israel benedictus dominus de-  
dictus dominus deus israel benedictus dominus de-  
nus benedictus dominus deus israel benedictus dominus



*Benedictus*

Handwritten musical score for the Benedictus, featuring six systems of staves with Latin lyrics in Italian script. The notation includes various musical symbols such as clefs, time signatures, and note values.

System 1:  
deus Israel quia visi-tavit et fecit quia visi  
deus Israel quia visitavit et fecit quia visi  
- us Israel quia visi-tavit et fecit quia visi  
us Israel quia visitavit et fecit Redemptio- nem plebis su-

System 2:  
- us Israel quia visi-tavit et fecit quia visi  
- us Israel quia visitavit et fecit Redemptionem plebis su

System 3:  
deus Israel quia visitavit quia visi  
deus Israel quia visitavit quia visi  
- us Israel quia visitavit quia visi  
us Israel quia visitavit quia visi  
deus Israel quia visi-tavit quia visi

System 4:  
deus Israel quia visi-tavit quia visi

## 31.

A handwritten musical score on aged paper, featuring multiple staves of music. The lyrics are written below the staves: "tauit et fecit" and "Redemptionem plebis sue". A circular library stamp is visible in the center, reading "CONSERVATOIRE DE MUSIQUE BIBLIOTHEQUE". The score is written in a cursive, handwritten style. The paper shows signs of age, including yellowing and some staining. The music is written in a single system, with the lyrics following the notes. The stamp is a circular ink mark, slightly faded, with the text "CONSERVATOIRE DE MUSIQUE" and "BIBLIOTHEQUE" arranged in a circle around a central point. The handwriting is elegant and typical of 18th or 19th-century musical notation. The staves are hand-drawn, and the notes are clearly visible. The overall appearance is that of a historical manuscript or a personal copy of a printed score. The lyrics are in Latin, and the music is likely a setting of a liturgical text. The stamp indicates that the manuscript was part of a collection at the Conservatoire de Musique, which is now part of the Bibliothèque de la Ville de Paris. The paper is a light cream color, and the ink is a dark brown or black. The handwriting is in a cursive script, which is common for musical notation of that era. The staves are five lines each, and the notes are written on the lines and in the spaces. The lyrics are written in a clear, legible hand, and the overall layout is well-organized. The stamp is a key feature, as it provides a date and location for the manuscript. The music is written in a single system, which suggests it might be a short piece or a section of a larger work. The lyrics are repeated on several staves, indicating a chorus or a repeated phrase. The paper is slightly worn, with some foxing and minor damage, which adds to its historical value. The handwriting is consistent throughout, suggesting it was written by a single person. The stamp is a circular ink mark, slightly faded, with the text "CONSERVATOIRE DE MUSIQUE" and "BIBLIOTHEQUE" arranged in a circle around a central point. The handwriting is elegant and typical of 18th or 19th-century musical notation. The staves are hand-drawn, and the notes are clearly visible. The overall appearance is that of a historical manuscript or a personal copy of a printed score. The lyrics are in Latin, and the music is likely a setting of a liturgical text. The stamp indicates that the manuscript was part of a collection at the Conservatoire de Musique, which is now part of the Bibliothèque de la Ville de Paris. The paper is a light cream color, and the ink is a dark brown or black. The handwriting is in a cursive script, which is common for musical notation of that era. The staves are five lines each, and the notes are written on the lines and in the spaces. The lyrics are written in a clear, legible hand, and the overall layout is well-organized. The stamp is a key feature, as it provides a date and location for the manuscript. The music is written in a single system, which suggests it might be a short piece or a section of a larger work. The lyrics are repeated on several staves, indicating a chorus or a repeated phrase. The paper is slightly worn, with some foxing and minor damage, which adds to its historical value. The handwriting is consistent throughout, suggesting it was written by a single person. The stamp is a circular ink mark, slightly faded, with the text "CONSERVATOIRE DE MUSIQUE" and "BIBLIOTHEQUE" arranged in a circle around a central point.

# Benedictus.

Et crexit cornu salutis nobis in domo dauid pueri fu-

In domo dauid pueri fui pueri fu-

in domo dauid pueri fui

et crexit cornu salutis nobis in domo dauid pue-



# Benedictus.

33.

*ficut locutus est per os sanctorum*

*ficut locutus est per os sanctorum per os Sancto- rum ficut locutus*

*pueri su- j ficut locutus*

*ficut locutus est per os - sancto- rum*

*ri su- j ficut locutus est*

*ficut locutus est*

*ficut locutus est per os sanctorum*

*ficut locutus est per os sanctorum*

*ficut locutus est per os sanctorum ficut locutus*

*ficut locutus est per os - sanctorum*

*ficut locutus est*

*ficut locutus est per os sancto- rum fi-*

# 34. Benedictus.

ficut locutus est per os Sanctorum qui a saeculo sunt prophetarum e-

est per os Sancto- rum qui a saecu- lo a saeculo sunt prophetarum e-

est per os sanctorum qui a saeculo sunt prophe- tarum e-

per os sanctorum qui a saeculo sunt prophetarum e-

per os sanctorum qui a saeculo sunt prophetarum e-

per os sanctorum qui a saeculo sunt prophe- tarum e-

per os sanctorum qui a saeculo sunt prophe- tarum e-

per os sanctorum qui a saeculo sunt prophe- tarum e-

ficut locutus est per os Sanctorum qui a saeculo sunt prophetarum e-

est per os Sanctorum qui a saeculo- sunt prophetarum e-

per os Sancto- rum qui a saeculo sunt prophetarum e-

per os sanctorum sanctorum qui a saeculo sunt prophe- tarum e-

cut locutus est per os sanctorum qui a saeculo sunt propheta- rum e-

ficut locutus est per os Sanctorum qui a saeculo sunt prophetarum e-

est per os Sanctorum qui a saeculo- sunt prophetarum e-

per os Sancto- rum qui a saeculo sunt prophetarum e-

per os sanctorum sanctorum qui a saeculo sunt prophe- tarum e-

cut locutus est per os sanctorum qui a saeculo sunt propheta- rum e-



# Benedictus

35

*jus* qui a saeculo sunt prophetarum e-*jus* qui a saeculo  
*jus* qui a saeculo sunt prophetarum e-*jus* qui a saeculo sunt prophe-  
*jus* qui a saeculo sunt prophe-  
*jus* qui a saeculo sunt  
*jus* qui a saeculo sunt  
*jus* qui a saeculo sunt  
*jus* qui a saeculo sunt prophetarum e-*jus* qui a saeculo sunt

*jus* qui a saeculo  
*jus* qui a saeculo sunt prophe-  
*jus* qui a saeculo sunt  
*jus* qui a saeculo sunt  
*jus* qui a saeculo sunt

*jus* qui a saeculo sunt  
*jus* qui a saeculo sunt  
*jus* qui a saeculo sunt  
*jus* qui a saeculo sunt

36.

# Benedictus

*Sunt prophetarum ejus*  
*tarum e—jus*  
*tarum e—jus*  
*prophetarum ejus*  
*prophe—tarum ejus*  
*prophetarum ejus*  
*prophetarum ejus*

*Sunt prophetarum ejus*  
*tarum e—jus*  
*prophetarum ejus*  
*prophetarum ejus*  
*prophetarum ejus*

*Symphonic*

The musical score is written for a choir and symphony. It begins with a vocal section consisting of three systems of staves. Each system has four staves: two for Soprano and Alto, and two for Tenor and Bass. The lyrics are written below the staves. The first system of lyrics is: *Sunt prophetarum ejus*, *tarum e—jus*, *tarum e—jus*, *prophetarum ejus*, *prophe—tarum ejus*, *prophetarum ejus*, *prophetarum ejus*. The second system of lyrics is: *Sunt prophetarum ejus*, *tarum e—jus*, *prophetarum ejus*, *prophetarum ejus*, *prophetarum ejus*. The third system of lyrics is: *Symphonic*. The symphonic section consists of five staves of music, including a piano part and a cello/bass part.

# Benedictus

37

salutem ex inimicis

Violons

nostris salutem ex inimicis nostris et de manu omnium qui oderunt

nos

ad faciendam miseri-cordiam cum patri-bus nostris ad faciendam

ad faci-endam miseri-cordiam cum patribus nostris ad faci-

miseri cordiam misericordiam cum patribus nostris et memo-

endam miseri-cordiam cum patribus nostris

*Benedictus.*

vari testamenti fui sancti Et memo  
Et memorari testa menti fui sancti et memorari

vari testamenti fui testamenti fui sancti  
et memorari testamenti testamenti fui sancti  
Jusjurandum quod ju.

ravit ad abraham patrem nostrum jusjurandum quodjuravit ad abraham

patrem nostrum daturum daturum se nobis daturum daturum se no

# Benedictus

39.

vt  
vt sine ti  
vt sine timore vt sine ti  
bis daturum datu- rum se no- bis

sine timore de manu inimicorum nostrorum libera- - ti  
more de manu inimico- rum nostrorum libera- ti  
serua -  
more de manu inimico - rum nostrorum libera ti  
ser

*Benedictus.*

Handwritten musical score for *Benedictus*, page 40. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script below the staves.

Lyrics visible in the score:

- vt sine timore vt sine ti
- vt sine timore de manu de manu
- mus illi
- vt sine timore de manu de manu
- vt sine ti
- vt sine ti
- a - - - mus illi
- vt sine timore vt sine ti
- vt sine timore de manu de manu
- vt sine ti



# Benedictus

41.

more de manu inimicorum nostrorum inimi- corum nostrorum libera-  
inimicorum nostrorum inimicorum nostrorum libera  
inimicorum nostrorum inimicorum nostrorum libera-  
more de manu inimi- corum inimicorum nostrorum libera-  
more de manu inimi- corum inimicorum nostrorum libera-  
ut sine timore de manu inimi corum libera-  
ut sine timore de manu inimi corum libera-

more de manu inimi corum nostrorum inimi corum nostrorum libera  
inimicorum nostrorum inimi corum nostrorum libera  
more de manu inimi- corum inimicorum nostrorum libera  
ut sine timore de manu inimi corum libera  
ut sine timore de manu inimicorum nostrorum libera

more de manu inimi corum nostrorum inimi corum nostrorum libera  
inimicorum nostrorum inimi corum nostrorum libera  
more de manu inimi- corum inimicorum nostrorum libera  
ut sine timore de manu inimi corum libera  
ut sine timore de manu inimicorum nostrorum libera



# Benedictus

43

Handwritten musical score for the first system of the Benedictus. It consists of seven staves. The first six staves are vocal parts with the following lyrics: *serviamus serviamus illi*, *amus serviamus illi*, *amus serviamus illi*, *amus serviamus illi*, *amus serviamus illi*, and *illi servi-a-mus illi*. The seventh staff is a basso continuo line with the lyrics *illi servi-a-mus illi*.

Handwritten musical score for the second system of the Benedictus. It consists of six staves. The first five staves are vocal parts with the following lyrics: *serviamus serviamus illi*, *amus serviamus illi*, *amus serviamus illi*, *illi servi-a-mus illi*, and *illi serviamus illi*. The sixth staff is a basso continuo line.

Handwritten musical score for the third system of the Benedictus. It consists of five staves. The first staff is a vocal part with the lyrics *Symphonie*. The following four staves are instrumental parts.

44. *Benedictus*

This page contains a handwritten musical score for a piece titled "Benedictus". The score is organized into two main systems, each consisting of a vocal line and a symphonic accompaniment.

The first system (measures 1-16) features a vocal line on a single staff and five staves of symphonic accompaniment. The vocal line consists of a series of dotted notes, suggesting a recitative or hymn-like style. The symphonic accompaniment is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a double bass line. The notation is minimalist, focusing on the rhythmic and melodic structure of the vocal part.

The second system (measures 17-24) begins with a section labeled "symphonie" in the first staff. This section is more rhythmically active, featuring eighth and sixteenth notes. The vocal line continues with a more melodic and rhythmic pattern, including some grace notes and slurs. The symphonic accompaniment provides a rich harmonic and rhythmic foundation for the vocal melody.

The score is written in a clear, legible hand, with standard musical notation including staves, clefs, notes, rests, and bar lines. The overall layout is clean and professional, typical of a composer's manuscript.

# Benedictus

45

*In sanctitate et justitia in sanctita - - te et justiti*  
*In sanctitate et justitia in sanctita te et justitia co*  
*in sanctitate et justitia in sanctitate et justitia co*  
*In sanctitate et justitia in sanctitate et justitia*  
*in sanctitate et justitia in sanctitate et justiti-a*  
*in sanctitate et justitia et justiti-a*  
*in sanctitate et justitia et justitia co*

*In sanctitate et justitia in sanctita - - te et justiti*  
*in sanctitate et justitia in sanctita - te et justitia*  
*in sanctitate et justitia in sanctitate et justitia*  
*in sanctitate et justiti-a et justitia*  
*in sanctitate et justitia in sanctitate et justitia*

*in sanctitate et justitia in sanctitate et justitia*  
*in sanctitate et justitia in sanctitate et justitia*  
*in sanctitate et justitia in sanctitate et justitia*  
*in sanctitate et justitia in sanctitate et justitia*  
*in sanctitate et justitia in sanctitate et justitia*



46.

*Benedictus*

*a coram ipso omnibus diebus omnibus diebus nostris di*  
*ram ipso omnibus diebus nostris omnibus die*  
*ram ipso omnibus diebus nostris*  
*coram ipso omnibus die bus nostris*  
*coram ipso omnibus diebus nostris*  
*ram ipso omnibus diebus nostris omnibus die*  
*ram ipso omnibus diebus nostris*

*a coram ipso omnibus diebus nostris*  
*ram ipso omnibus diebus nostris*  
*coram ipso omnibus diebus nostris*  
*ram ipso omnibus die bus nostris*  
*ip so omnibus diebus nostris*



# Benedictus.

47.

ebus nostris omnibus diebus nostris  
bus nostris omnibus diebus nostris  
omnibus diebus nostris  
omnibus diebus nostris  
omnibus diebus nostris Et tu puer propheta al-  
ebus nostris die-bus nostris  
diebus nostris

omnibus diebus nostris  
omnibus die-bus nostris  
omnibus diebus nostris  
omnibus diebus nostris  
omnibus diebus nostris

48. *Benedictus.*

Et tu puer propheta altissimi uocaberis

ris  
Praeibis enim ante faciem Domini para-

praebis enim ante faciem Domini para-  
re uias ejus

re uias ejus praebis enim ante faciem domi  
praebis enim ante faciem ante faciem domi

ni para - re para - re uias ejus para -  
ni para - re uias ejus parare pa-

# Benedictus

49.

ad dandam Scientiam Salu — tis ad dandam sci

ad dandam Scientiam salutis plebi

re. uias ejus ad dandam scientiam salutis plebi

ad dandam scientiam salutis

ra — — re uias ejus ad dandam scientiam salutis

ad

ad dandam sci

ad dandam Scientiam salutis ad dandam sci

ad dandam scientiam salutis plebi

ad dandam scientiam salutis

ad

a dandam scientiam fa

*Benedictus.*

entiam salutis plebi ejus ad dandam sci- en-  
e- jus plebi ejus ad  
e- jus ad  
plebi- ejus ad dandam scientiam salutis  
plebi ejus ad dandam scientiam salutis  
dandam scientiam salutis ple- bi ejus plebi  
entiam - salutis plebi

entiam salutis ad dandam sci- en  
e- jus ad  
plebi ejus ad dandam scientiam salutis  
dandam scientiam salu- tis plebi  
lutis plebi ejus ad dandam sci- entiam sa-

The musical score is written on ten staves. The first six staves contain the main melody with Latin lyrics. The lyrics are: "entiam salutis plebi ejus ad dandam sci- en-", "e- jus plebi ejus ad", "e- jus ad", "plebi- ejus ad dandam scientiam salutis", "plebi ejus ad dandam scientiam salutis", "dandam scientiam salutis ple- bi ejus plebi", "entiam - salutis plebi". The next four staves continue the melody with lyrics: "entiam salutis ad dandam sci- en", "e- jus ad", "plebi ejus ad dandam scientiam salutis", "dandam scientiam salu- tis plebi", "lutis plebi ejus ad dandam sci- entiam sa-". The final two staves are empty.

# Benedictus.

51

ti- am ad dandam scientiam salu- tis  
dandam scienti- am salutis plebi sci- entiam salutis  
dandam sci- entiam salutis plebi scientiam salutis  
ad dandam sci- enti- am salutis  
ad dandam sci- entiam salutis  
e- jus ad dandam scientiam salutis plebi  
e- jus ad dandam scientiam salutis plebi

ti- am ad dandam scientiam salu- tis  
dandam scienti- am salutis plebi scientiam salutis  
ad dandam sci- entiam salutis  
e- jus ad dandam scientiam salutis plebi  
e- jus ad dandam scientiam salutis plebi  
e- jus ad dandam scientiam salutis plebi

*Benedictus.*

plebi ejus in remissionem peccatorum e-o — rum in re  
plebi ejus in remissionem peccatorum eorum  
plebi ejus in remissionem peccatorum eorum  
plebi ejus in remissionem pecca  
plebi e-jus in remissi-onem peccat  
e-jus  
e-jus

plebi ejus in remissionem peccatorum e-o — rum in re  
plebi ejus in remissionem peccatorum eorum  
plebi e-jus in remissionem pecca  
e-jus  
plebi ejus in



# Benedictus.

53

missionem peccatorum eo- rum.

peccato- rum eo- rum

pecca- to- rum e- o- rum in remissi- onem peccatorum e-

lorum pecca- torum eo- rum

torum peccatorum eo- rum

In remissi- onem peccato- rum

In Remissi- onem peccatorum In Remissi

missionem peccato- rum e- orum

pecca- torum eorum

torum peccatorum eorum

in remissi- onem peccatorum

remissionem peccatorum e- o- rum.

54. *Benedictus.*

in remissi-onem peccato-rum e-o

in remissi

orum peccatorum eo-rum in Remissi

onem peccatorum eorum

in remissi

Handwritten musical score for 'Benedictus'. The score is written on 18 staves, organized into three systems of six staves each. The notation is in a historical style, featuring a single-clef treble clef and a key signature of one flat (B-flat). The lyrics are in Latin, written in a cursive hand below the notes. The first system contains the lyrics 'in remissi-onem peccato-rum e-o', 'in remissi', and 'orum peccatorum eo-rum in Remissi'. The second system contains 'onem peccatorum eorum' and 'in remissi'. The third system contains 'in remissi'. The score is marked with a large '54.' and the title 'Benedictus.' in a decorative script.

# Benedictus.

55.

rum in remissionem peccato- rum eo- rum  
onem peccatorum in remissi- onem peccatorum eo- rum  
onem peccatorum in remissio- nem peccatorum eorum  
in Remissionem peccatorum eorum  
in Remissi- onem peccatorum eorum.  
in Remissi- onem peccato- rum eorum  
in Remissionem peccato- rum eorum.

in remissionem peccato- rum e- o- rum  
onem peccatorum in remissio- nem peccatorum eorum  
in Remissionem peccatorum eorum.  
in Remissi- onem peccatorum eorum  
in Remissi- onem pecca- torum e- orum.

56. *Benedictus*

per viscera per viscera  
per viscera miseri-cordiæ dei nostri per viscera miseri

miseri-cordiæ dei nostri per viscera miseri-cordiæ miseri  
cordiæ dei nostri per viscera miseri-cordiæ miseri

cordiæ de- i nostri in quibus visitavit nos oriens ex alto  
cordiæ dei nostri in quibus

oriens ex alto oriens ex alto ex alto  
visitavit nos oriens ex alto oriens ex alto oriens ex alto

Benedictus.

57.

A handwritten musical score for a piece titled "Benedictus." The score is written on ten staves, with the first staff being a single line and the subsequent nine staves being grand staves (two lines each). The notation is in a historical style, featuring various note values, rests, and clefs. The lyrics are written in a cursive hand below the staves. The text includes "Illumi", "Illumi", "Illuminare", and a longer phrase: "Illuminare his qui in tenebris et in umbra mortis se det". The score is marked with a "57." in the upper right corner. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts.

Illumi

Illumi

Illuminare

Illuminare his qui in tenebris et in umbra mortis se det Illuminare

Illumi

Illuminare

58.

*Benedictus.*

*Illuminare his qui in tenebris et in umbra mortis et in umbra*  
*nare his qui in tenebris et in umbra mortis in umbra mor-*  
*nare his qui in tenebris et in umbra mortis in umbra + mor*  
*Illuminare his qui in tenebris et in umbra in umbra.*  
*Illuminare his qui in tenebris et in umbra in umbra*  
*his qui in tenebris et in umbra mortis sedent in umbra.*  
*his qui in tenebris et in umbra mortis sedent in umbra*

*Illuminare his qui in tenebris et in umbra mortis et in umbra*  
*nare his qui in tenebris et in umbra mortis in umbra mor*  
*Illuminare his qui in tenebris et in umbra in umbra.*  
*his qui in tenebris et in umbra mortis sedent in umbra.*  
*Illuminare his qui in tenebris et in umbra mortis sedent et in umbra*

The musical score is written on multiple staves, with lyrics in Latin. The text is written in a cursive hand. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "Illuminare his qui in tenebris et in umbra mortis et in umbra", "nare his qui in tenebris et in umbra mortis in umbra mor-", "nare his qui in tenebris et in umbra mortis in umbra + mor", "Illuminare his qui in tenebris et in umbra in umbra.", "Illuminare his qui in tenebris et in umbra in umbra", "his qui in tenebris et in umbra mortis sedent in umbra.", "his qui in tenebris et in umbra mortis sedent in umbra", "Illuminare his qui in tenebris et in umbra mortis et in umbra", "nare his qui in tenebris et in umbra mortis in umbra mor", "Illuminare his qui in tenebris et in umbra in umbra.", "his qui in tenebris et in umbra mortis sedent in umbra.", "Illuminare his qui in tenebris et in umbra mortis sedent et in umbra".



# Benedictus.

59

mortis sedent illuminare his qui in tenebris et in umbra  
tis sedent illuminare his qui in tenebris et in umbra  
tis sedent illuminare his qui in tenebris et in umbra  
mortis sedent illuminare his qui in tenebris et in umbra  
mortis sedent illuminare his qui in tenebris et in umbra  
mortis sedent illuminare his qui in tenebris et in umbra mor  
mortis sedent illuminare his qui in tenebris et in umbra mor

mortis sedent illuminare his qui in tenebris et in umbra  
tis sedent illuminare his qui in tenebris et in umbra  
mortis se- dent illuminare his qui in tenebris et in umbra  
mortis sedent illuminare his qui in tenebris et in umbra mor  
mortis sedent illuminare his qui in tenebris et in umbra

*Benedictus.*

*mortis sedent ad dirigen — dos pedes nostros in viam pacis*

*mortis sedent ad dirigendos pedes nostros*

*mortis sedent ad dirigendos pedes nostros*

*mortis sedent ad dirigendos pedes nostros*

*ad dirigendos pedes nostros in viam*

*his sedent ad dirigendos pedes nostros*

*his sedent ad dirigendos pedes nostros in*

*mortis sedent ad dirigen — dos*

*mortis sedent ad dirigendos pedes nostros*

*mortis sedent ad dirigendos pedes nostros*

*his se-dent ad dirigendos pedes nostros*

*mortis sedent ad dirigendos pedes nostros*

The musical score is written on multiple staves, each with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in Latin and are written in a cursive script below the notes. The score is divided into several systems, with some staves having multiple lines of music. The lyrics are: *mortis sedent ad dirigen — dos pedes nostros in viam pacis*, *mortis sedent ad dirigendos pedes nostros*, *ad dirigendos pedes nostros in viam*, *his sedent ad dirigendos pedes nostros*, *his sedent ad dirigendos pedes nostros in*, *mortis sedent ad dirigen — dos*, *mortis sedent ad dirigendos pedes nostros*, *his se-dent ad dirigendos pedes nostros*, and *mortis sedent ad dirigendos pedes nostros*.

# Benedictus.

61

The musical score is written for a choir with four parts: Soprano, Alto, Tenor, and Bass. The lyrics are in Latin and are repeated across the staves. The time signature is 7/8. The key signature is one sharp (F#). The score is divided into two systems, each with four staves. The lyrics are: *in viam pacis*, *ad dirigendos pedes nostros*, *in viam in viam pacis*, *ad dirigendos pedes*, *viam pa - cis*, and *ad dirigendos pedes*. The score includes various musical notations such as notes, rests, and clefs.

*in viam pacis* *in viam pa - cis*  
*ad dirigendos pedes nostros* *ad dirigendos pedes*  
*in viam in viam pacis*  
*ad dirigendos pedes nostros* *ad dirigendos pedes*  
*in viam pacis*  
*in viam pacis* *ad dirigendos pedes*  
*viam pa - cis* *ad dirigendos pedes*

*ad dirigendos pedes nostros* *ad dirigendos pedes*  
*ad dirigendos pedes nostros* *ad dirigendos pedes*  
*ad dirigendos pedes nostros* *ad dirigendos pedes*  
*in viam pacis* *ad dirigendos pedes*  
*ad dirigendos pedes nostros* *ad dirigendos pedes*

*Benedictus.*

ad dirigendos pedes nostros in viam pacis in viam in  
nostros ad dirigendos pedes nostros in viam pacis in viam  
in viam pacis in vi- - am pacis in viam  
nostros ad dirigendos pedes nostros in viam pacis in vi-  
in viam pacis in viam pacis in  
nostros ad dirigendos pedes nostros in viam pacis in vi-  
nostros ad dirigendos pedes nostros in viam pacis in vi

nostros ad dirigendos pedes nostros in viam pacis in viam in  
nostros ad dirigendos pedes nostros in viam pacis in viam  
nostros ad dirigendos pedes nostros in viam pacis in vi  
nostros ad dirigendos pedes nostros in viam pacis in vi-  
nostros ad dirigendos pedes nostros in viam pacis in viam vi-

# Benedictus.

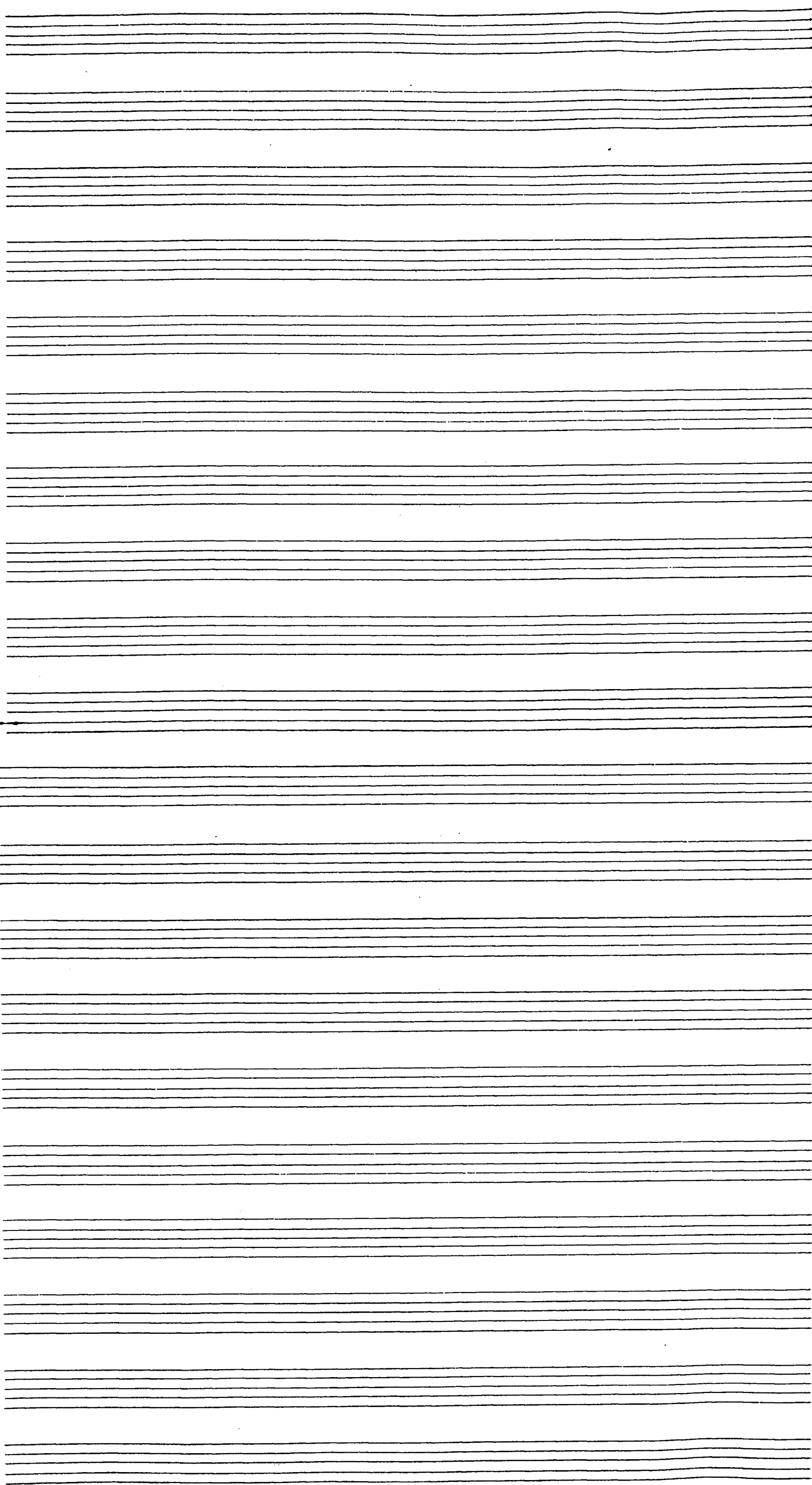
63.

First system of musical notation, featuring vocal staves with lyrics. The lyrics are: *viam. pa - cis*, *pa - cis*, *pa - cis*, *am in viam. pa - cis*, *vi - am pa - cis*, *am pa - cis*, and *- am in vi - am. pa - cis*.

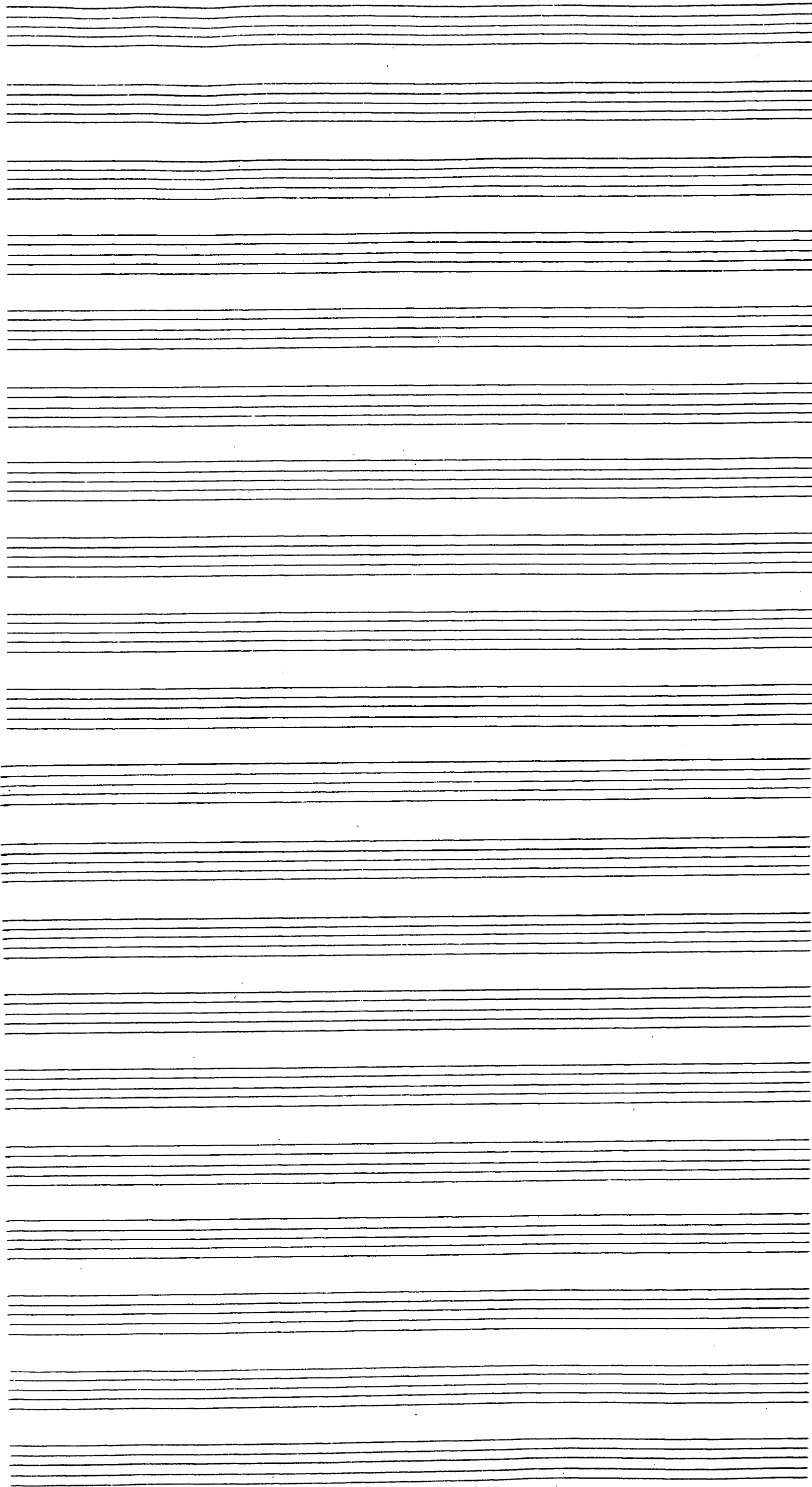
Second system of musical notation, featuring vocal staves with lyrics. The lyrics are: *viam. pa - cis*, *pa - cis*, *am in viam. pa - cis*, *am pa - cis*, and *am. pa - cis*.

Third system of musical notation, featuring instrumental staves. The notation includes various musical symbols and rests, but no lyrics are present.

64.









# Confitebimur tibi Deus.

67

*Symphonic.*



*Confitebimur tibi deus confi*



*Confitebimur tibi Deus*

tebimur et inuocabimus nomen tu-um et inuocabimus nomen tuum nomen  
confitebimur tibi Deus confitebimur

tuum confite- bimur et inuocabimus et inuocabimus nomen tu-  
tibi Deus confitebimur et inuo- cabimus nomen tu-

Confitebimur tibi Deus confitebimur tibi confi  
confitebimur tibi Deus confitebimur tibi Deus confitebimur  
um confitebimur confitebimur confitebimur  
um confitebimur tibi De- us De- us con-  
confitebimur tibi Deus confitebimur tibi  
Confitebimur tibi De- us confitebimur confitebimur tibi

# Confitebimur.

69

tebimur tibi Deus et inuocabimus nomen tu- um nomen.

tibi Deus et inuoca- - bimus et inuocabimus nomen.

tibi tibi De- - us et inuocabimus nomen.

fitebi- mur et inuo- cabimus nomen tuum. no

tibi De- - us et inuocabimus nomen tuum nomen.

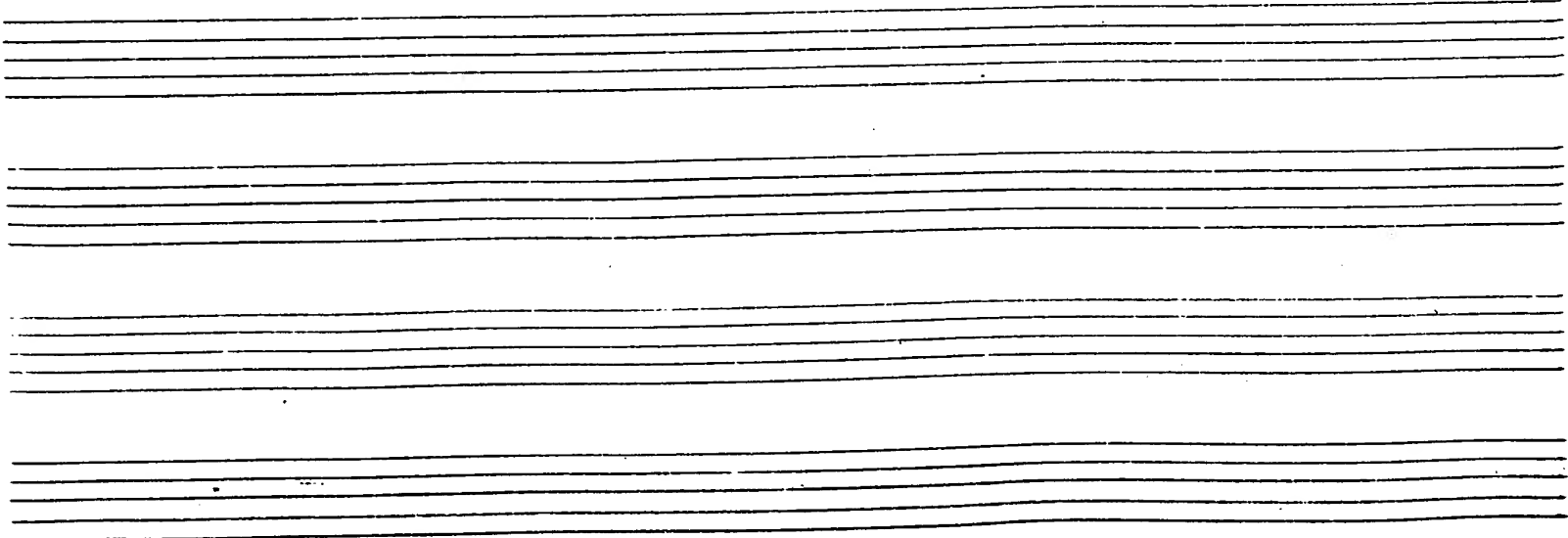
tebimur tibi Deus et inuocabimus nomen tu- - um nomen.

tibi Deus et inuocabimus nomen.

tibi tibi De- - us et inuocabimus nomen.

fitebimur et inuocabimus nomen tuum. no

tibi De- - us et inuocabimus nomen tuum nomen.







# Confitebimur.

72

mentuum mirabilia tua. narrabimus mira-

nomen tuum narrabimus mirabilia tua narrabimus

mus nomen tuum. narrabimus mirabilia tua narrabimus mirabilia tua

tu - um mirabilia tu - a mira

nomen tu - um narrabimus mirabilia tua narrabi

men tu - um

nomen tuum

mus nomen tuum

tu - um

nomen tu - um.

## Confitebimur

bilis tua narrabimus mirabilia tu - a cum acepero tempus e -  
mirabilia tua narrabi - mus cum acepero tempus ego jus  
mirabilia tu - a cum acepero tempus jus  
bilis tua narrabimus mirabilia tu - a cum acepero tempus ego jus  
mus mirabilia tu - a cum ac - cepero tempus ego jus  
cum acepero tempus e -  
cum acepero tempus ego jus  
cum acepero tempus jus  
cum acepero tempus ego jus  
cum acepero tempus ego jus

# Confitebimur

73

Handwritten musical score for a choir, featuring Latin lyrics. The score is written on ten staves, with the first five staves containing lyrics and the remaining five staves being empty. The lyrics are: go justitias judicabo Cum accepero tempus ego jus titias judica - bo cum accepero accepero tempus ego jus titias judicabo Cum accepero cum accepe - ro tempus ego titias judicabo cum accepero tempus ego justitias judi ca titias judicabo Cum accepero tempus ego jus go justitias judicabo Cum accepero tempus ego jus titias judica - bo Cum accepero tempus Ego jus titias judicabo Cum accepero tempus ego titias judicabo Cum accejustitias judica titias judicabo cum accepero tempus Ego jus.

Empty musical staves for additional notation.

74

# Confitebimur.

titias judicabo

titias judicabo

justitias judicabo

bo ju - dicabo

titias judicabo

titias judicabo

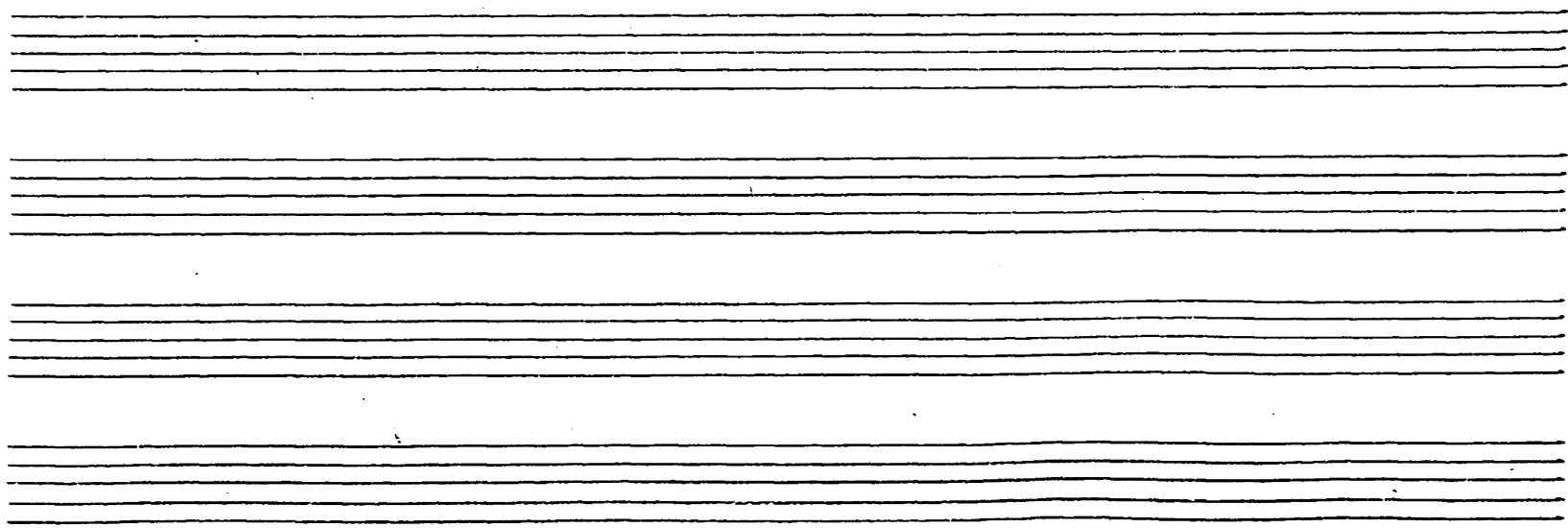
titias judicabo

justitias judicabo

bo ju - dicabo

titias judicabo.

*Symphonie*



# Confitebimur.

75

liquefa- - ta est terra et omnes qui  
liquefacta est terra liquefacta est terra  
liquefacta est terra liquefac- ta est terra et

habitant in ea qui habitant in ea qui habitant in ea lique  
et omnes qui habitant in ea qui habitant in ea  
omnes qui habitant in ea qui habitant in ea liquefac- ta est

facta est terra liquefacta est terra et omnes qui habitant in e-  
et omnes qui habitant in ea et omnes qui habitant in e-  
terra et omnes qui habitant in ea qui habitant in e-

76

*Confitebimur.*

*a* Ego confirmaui columnas ejus  
*a* ego ego confirmaui columnas ejus  
*a* Ego confirmaui columnas ejus

*Symphonie*

This system contains the first three vocal staves and the first two staves of the symphony. The vocal parts are in G major and 4/4 time. The symphony part begins with a melodic line in the right hand and a supporting line in the left hand.

di - xi iniquis nolite nolite j -  
di - xi iniquis nolite nolite j

This system contains the next three vocal staves and the next two staves of the symphony. The vocal parts continue the melody from the first system. The symphony part continues with a similar melodic and harmonic structure.

nique agere et delinquentibus nolite nolite exaltare cor -  
nique agere et delinquentibus nolite nolite exaltare cor -

This system contains the final three vocal staves and the final two staves of the symphony. The vocal parts conclude the phrase. The symphony part ends with a final chord.



Confitebimur.

77

*nolite extollere in altum cornu uestrum nolite nolite extolle —*

*nolite extollere in altum cornu uestrum nolite extollere in ab —*

*nolite extollere in altum cornu uestrum nolite extollere in ab*

*nu nolite extollere in altum*

*nu nolite extollere in altum cornu uestrum nolite extollere in*

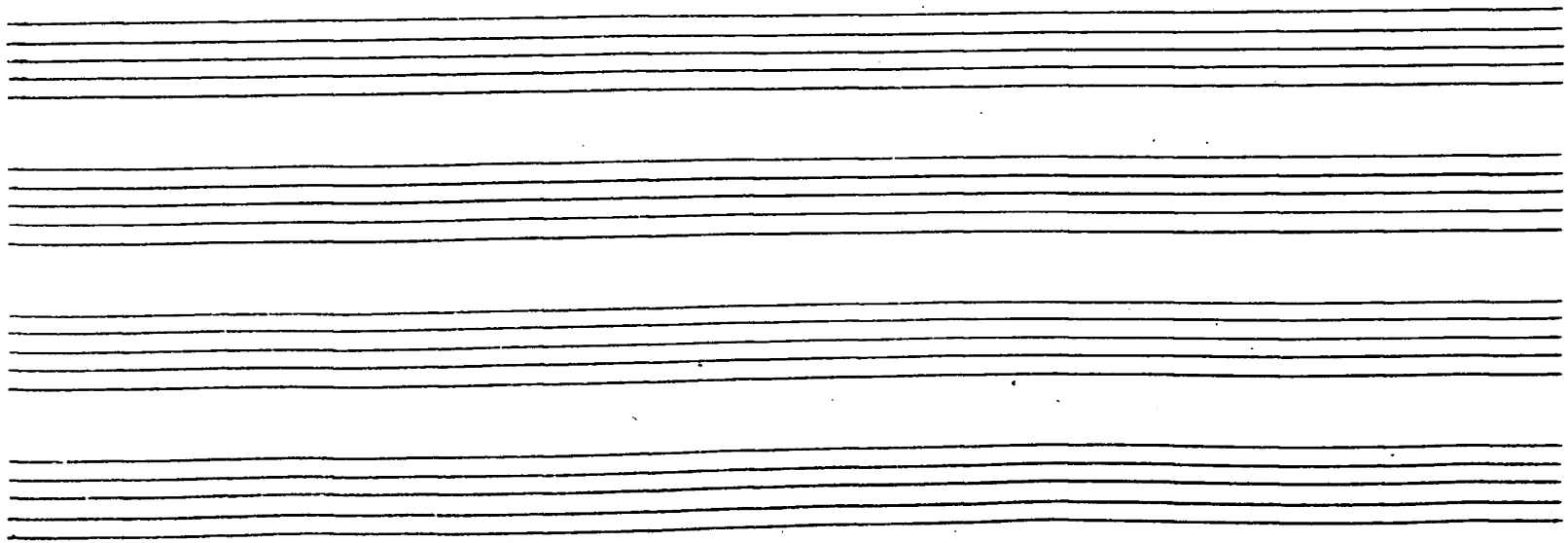
*nolite nolite extolle*

*nolite extollere in*

*nolite extollere in ab*

*nolite extollere in altum*

*nolite extollere in*



*Confitebimur*

re in altum cornu uestrum nolite loqui nolite nolite loqui nolite no  
tum cornu uestrum nolite nolite loqui nolite loqui nolite loqui nolite  
tum cornu uestrum nolite loqui nolite loqui nolite loqui nolite  
Cornu ues- trum nolite loqui nolite loqui nolite loqui  
altum cornu uestrum nolite loqui nolite nolite loqui nolite  
re in altum cornu uestrum nolite loqui nolite nolite loqui nolite  
altum cornu uestrum nolite nolite loqui nolite nolite loqui nolite  
tum cornu uestrum nolite nolite nolite loqui nolite  
Cornu ues- trum nolite loqui nolite nolite loqui nolite  
altum cornu uestrum nolite loqui nolite nolite loqui nolite

The musical score is written on multiple staves. The first four staves contain vocal parts with Latin lyrics. The subsequent staves contain instrumental parts, likely for cornets or trumpets, featuring various rhythmic patterns and melodic lines. The score is written in a historical musical notation style, with notes, rests, and clefs clearly visible.

# Confitebimur.

79

lute loqui aduersus deum jniqui- tatem jniquitatem nolite loqui ad  
loqui aduersus aduersus deum jniquitatem iniquitatem nolite loqui nolite lo-  
loqui aduersus deum jniqui- - tatem jniquitatem nolite loqui ad  
aduersus deum jniqui- tatem jniquitatem nolite loqui ad-  
loqui aduersus deum jni- quitatem jni- quitatem nolite loqui ad-  
loqui aduersus deum jniquitatem jniquitatem nolite loqui  
loqui aduersus deum jniquitatem jniquitatem nolite loqui  
loqui aduersus deum jniquitatem jniquitatem nolite loqui  
loqui aduersus deum jniquitatem jniquitatem nolite loqui  
loqui aduersus deum jniqui- tatem jniquitatem nolite loqui

loqui aduersus deum jniqui- tatem jniquitatem nolite loqui  
loqui aduersus deum jniqui- tatem jniquitatem nolite loqui  
loqui aduersus deum jniqui- tatem jniquitatem nolite loqui  
loqui aduersus deum jniqui- tatem jniquitatem nolite loqui

loqui aduersus deum jniqui- tatem jniquitatem nolite loqui  
loqui aduersus deum jniqui- tatem jniquitatem nolite loqui  
loqui aduersus deum jniqui- tatem jniquitatem nolite loqui  
loqui aduersus deum jniqui- tatem jniquitatem nolite loqui

*Confitebimur.*

versus adversus Deum iniquitatem nolite loqui adversus Deum  
qui adversus Deum iniquitatem nolite loqui adversus Deum  
versus Deum iniquitatem nolite loqui adversus Deum  
versus Deum iniquitatem nolite loqui adversus Deum  
versus Deum iniquitatem nolite nolite loqui adversus Deum  
adversus Deum iniquitatem nolite loqui adversus Deum  
adversus Deum iniquitatem nolite loqui adversus Deum  
adversus Deum nolite loqui nolite loqui adversus Deum  
adversus Deum iniquitatem nolite loqui adversus Deum  
adversus Deum iniquitatem nolite loqui adversus Deum

The musical score is written on 15 staves. The first 10 staves contain the vocal melody with Latin lyrics. The lyrics are: 'versus adversus Deum iniquitatem nolite loqui adversus Deum', 'qui adversus Deum iniquitatem nolite loqui adversus Deum', 'versus Deum iniquitatem nolite loqui adversus Deum', 'versus Deum iniquitatem nolite loqui adversus Deum', 'versus Deum iniquitatem nolite nolite loqui adversus Deum', 'adversus Deum iniquitatem nolite loqui adversus Deum', 'adversus Deum iniquitatem nolite loqui adversus Deum', 'adversus Deum nolite loqui nolite loqui adversus Deum', 'adversus Deum iniquitatem nolite loqui adversus Deum', and 'adversus Deum iniquitatem nolite loqui adversus Deum'. The melody is in a major key with a common time signature. The notation includes various note values, rests, and bar lines. The last five staves (11-15) are empty, providing space for additional musical notation.

*Confitebimur.*

81

*iniquitatem iniquitatem*  
*iniquitatem iniquitatem*  
*iniquitatem iniquitatem*  
*iniquitatem iniquitatem*  
*iniquitatem iniquitatem quia neque ab oriente neque ab occi*  
*ni-quitatem iniquitatem*  
*iniquitatem iniquitatem*  
*iniquitatem iniquitatem*  
*iniquitatem iniquitatem*  
*iniquitatem iniquitatem*  
*iniquitatem iniquitatem*  
*iniquitatem iniquitatem*  
*iniquitatem iniquitatem*

*dente neque a desertis montibus quoniam Deus iudex est Deus iudex*



*Confitebimur*

hunc hu- miliat et hunc exaltat et hunc e-  
 est  
 hunc humiliat et hunc exaltat

xal- tat et hunc exaltat quia calix in manu domini uini  
 et hunc exaltat et hunc exaltat.

meri plenus mixto uini meri plenus mixto uini meri uini  
 quia calix in manu domini quia calix in manu domini

meri uini meri ple- - nus mix  
 uini meri uini meri plenus mix



Confitebimur.

83

Et inclinavit et inclinavit ex hoc in hoc

to et inclinavit et inclinavit ex hoc in hoc

Et inclinavit et inclinavit ex hoc in hoc

et inclinavit ex hoc in hoc

to et inclinavit et inclinavit ex hoc in hoc

et inclinavit ex hoc in hoc

et inclinavit ex hoc in hoc

et inclinavit ex hoc in hoc

Et inclinavit ex hoc in hoc

Et inclinavit ex hoc in hoc

Verumtamen fex ejus non est non

ueruntamen fex ejus non est non est

ueruntamen fex ejus non est non

ueruntamen fex ejus non est non est

ueruntamen fex ejus non est non

ueruntamen fex ejus non est non

Empty musical staves for accompaniment.

Confitebimur.

uerumtamen fœx ejus non est exinaniti- ta.

uerumtamen fœx ejus non est Non est exinanita bibent omnes

uerumtamen fœx ejus non est exinanita

uerumtamen fœx ejus non est non est exinanita

est Exinaniti- ta bibent omnes

Exinaniti- ta bibent omnes pecca

est exinanita bibent omnes pecca

Exinaniti- ta bibent omnes

est Exinanita bibent omnes

Empty musical staves for accompaniment.

Confitebimur.

85

bibent omnes pecca - tores ter - - ræ

bibent omnes bibent omnes peccatores terræ.

bibent omnes peccato - res ter - - ræ.

bibent omnes peccato - - - res ter - ræ

peccatores terræ

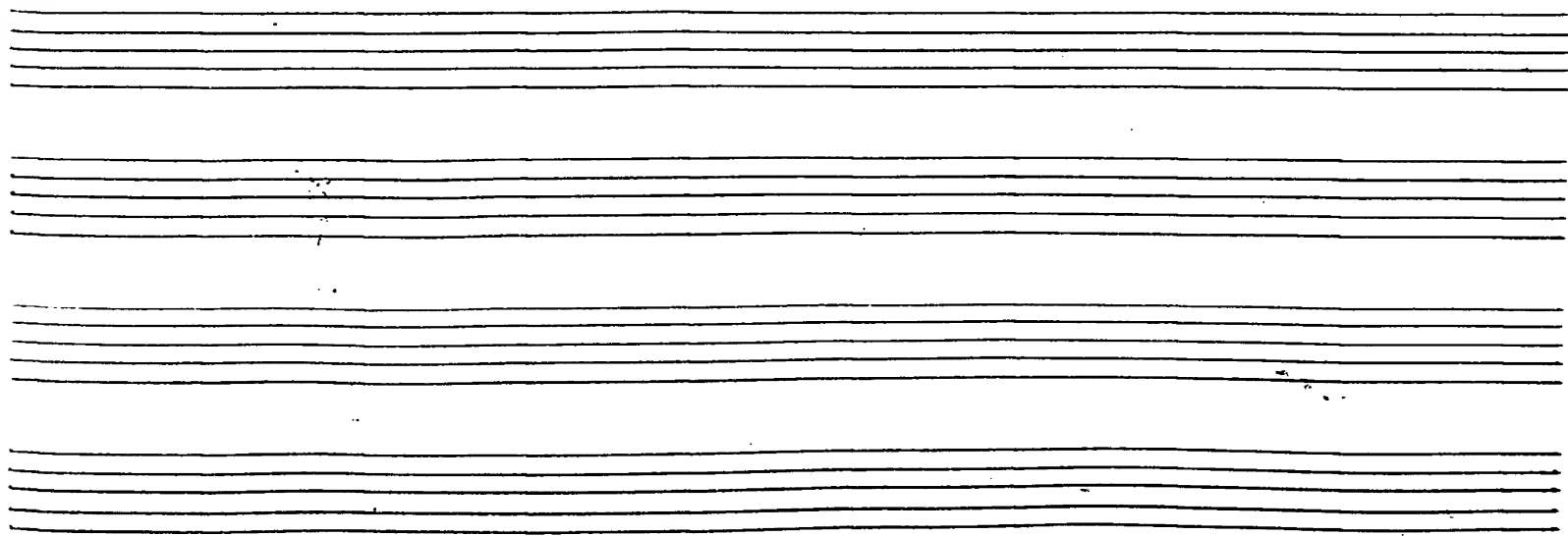
tores ter - ræ

tores terræ

peccatores terræ

peccatores terræ

Symphonie.



*Confitebimur.*

The first system of the musical score for 'Confitebimur.' consists of eight staves. The top two staves are vocal parts, likely Soprano and Alto, with a treble clef and a key signature of one sharp (F#). The next two staves are for the 'Symphonie', with a treble clef and a key signature of one sharp. The bottom four staves are for the orchestra, including a bass line and various instrumental parts. The music is written in a 19th-century style with many beamed sixteenth and thirty-second notes.

The second system of the musical score for 'Confitebimur.' consists of ten staves. The top two staves are vocal parts, with a treble clef and a key signature of one sharp. The next two staves are for the 'Symphonie', with a treble clef and a key signature of one sharp. The bottom six staves are for the orchestra, including a bass line and various instrumental parts. The music is written in a 19th-century style with many beamed sixteenth and thirty-second notes. The lyrics 'Ego autem annuntiabo in saeculum' are written below the vocal staves.

*Ego autem an-*  
*Ego autem annunti-*  
*Ego autem annuntiabo in saeculum*  
*Ego autem annunti- abo in saecu-*

# Confuebimur.

87.

Ego autem annunti- abo annunti- abo in saeculum annunti-  
nunti- abo in saeculum Ego autem annunti- abo in saeculum.  
abo annunti- abo in saeculum. Ego autem annunti-  
annuntiabo in saeculum annunti-  
lum ego autem annunti- a - - bo annunti-

abo- in saeculum  
in saeculum - Ego autem annunti- abo in saeculum  
abo in saeculum  
abo in saeculum ego autem annuntiabo in saeculum  
abo in saeculum. Ego autem annunti-

*Confitebimur.*

*Ego*  
*Canta - - - bo canta - - - bo canta - - - bo Deo Ja*  
*Canta - - - bo canta - - - bo deo Ja*  
*abo in saeculum*  
*autem annuntiabo in Saeculum -*  
*Jacob*  
*Jacob canta - - - bo deo Jacob*  
*Ego autem annuntiabo in Saeculum.*



Confitebimur.

89

Ego autem amuntí - abo  
canta - - - bo Cantabo  
Ego autem amuntí - abo in sae - lum  
canta - - - bo canta  
canta - - - bo deo jacob can -

cantabo deo jacob  
Deo canta. - - - bo deo jacob  
canta. - - - bo Deo jacob  
- bo de o jacob  
ta - bo deo jacob

*Confitebimur.*

Handwritten musical score for the hymn "Confitebimur." The score is written on ten staves, with the first five staves containing vocal parts and the last five staves containing instrumental parts. The lyrics are written below the vocal staves.

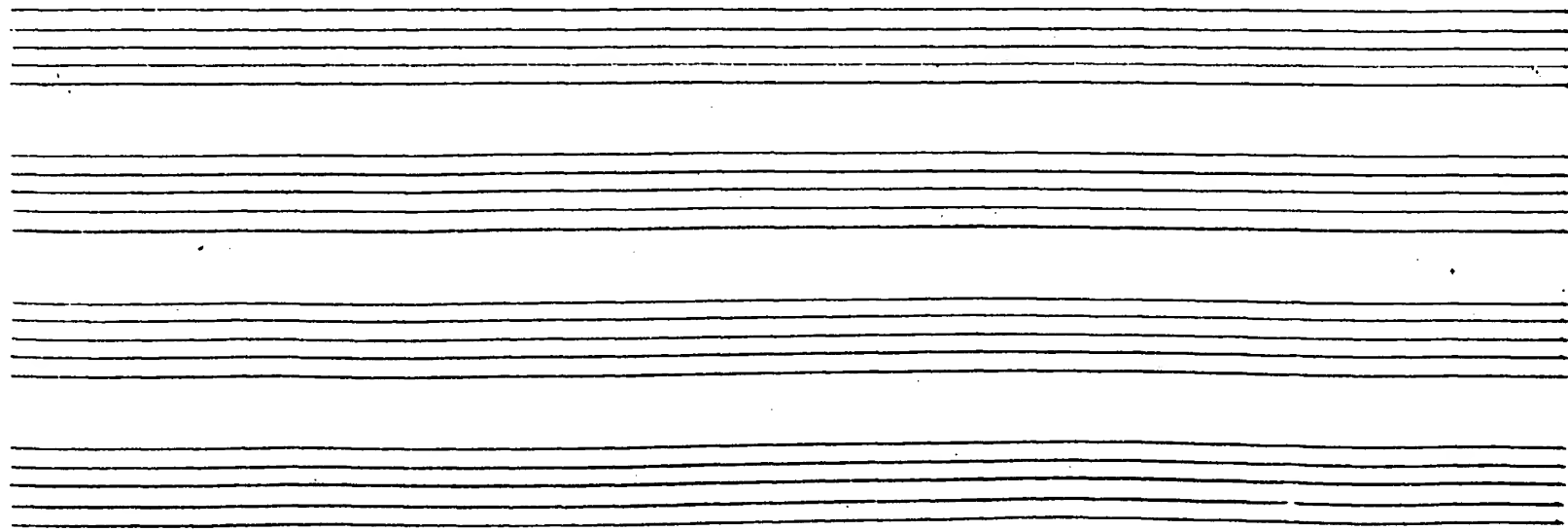
Lyrics:

*Et omnia cornua pecca- torum peccatorum Et*  
*Et omnia cornua peccatorum*  
*et omnia*  
*et om-*  
*Et omnia cornua peccatorum. confringam omnia*  
*Et*  
*Et omni-*  
*et omnia*  
*et om-*  
*et omnia.*

# Confitebimur.

91

omnia cornua peccatorum confringam Et exaltabuntur  
Cornua peccatorum confringam confringam exaltabuntur et exaltabuntur  
cornua. pec- catorum confringam confringam et exaltabuntur cornua  
nia cornua peccatorum confringam confringam.  
Cornua peccatorum confringam confringam et exaltabuntur Cornu-  
omnia cornua peccatorum confringam.  
a cornua peccatorum confringam confringam.  
cornua peccatorum confringam confringam.  
nia cornua peccatorum confringam confringam.  
Cornua peccatorum confringam confringam confringam.



*Confitebimur.*

*cornua justi Et exalta- buntur cornu-*  
*cornua justi et exalta- buntur Cornu-*  
*cornua justi et exaltabuntur.*  
*et exaltabuntur cornua justi et exaltabuntur*  
*a justi*  
*et exaltabuntur cornua et exalta- buntur cornu*  
*et exaltabuntur cornua justi et exalta*  
*et exaltabuntur cornua justi et exaltabuntur*  
*et exaltabuntur cornua justi et exalta.*  
*et exaltabuntur cornua justi et exaltabuntur.*

*Confitebimur.*

93.

*a* jus - ti exalta - buntur cornua exaltabuntur  
*a* justi et exaltabuntur cornua justj  
Cornua justi et exaltabuntur  
cornua justi et exalta - buntur  
et exaltabuntur cornua, justi et exalta -  
*a* justi et exaltabuntur  
buntur cornua justi et exalta - buntur  
Cornua - jus - ti et exaltabuntur  
buntur justi et exalta - buntur  
Cornua justi et exaltabuntur et exalta

*Confitebimur.*

Handwritten musical score for the hymn "Confitebimur". The score is written on ten staves, with the first five staves containing lyrics. The lyrics are in Latin and describe the exaltation of the horns of the just. The music is written in a style typical of 18th or 19th-century manuscript notation, featuring a key signature of one sharp (F#) and a time signature of 9/8. The lyrics are written in a cursive hand, and the musical notation includes various note values, rests, and bar lines. The score is divided into two systems of five staves each. The first system of staves contains the following lyrics: "cornua jus - ti cornua jus - - ti", "et exalta - buntur cornua jus - ti", "Cornua et exaltabuntur cornua justi", "Cor - - nua justi", and "buntur cornua jus - ti". The second system of staves contains the following lyrics: "cornua jus - ti cornua jus - - ti", "Et exaltabuntur cornua jus - ti", "et exaltabuntur exaltabuntur cornua, justi", "Cor - nua jus - ti", and "buntur cornua jus - ti". The score concludes with a double bar line and a repeat sign.

cornua jus - ti cornua jus - - ti  
et exalta - buntur cornua jus - ti  
Cornua et exaltabuntur cornua justi  
Cor - - nua justi  
buntur cornua jus - ti  
cornua jus - ti cornua jus - - ti  
Et exaltabuntur cornua jus - ti  
et exaltabuntur exaltabuntur cornua, justi  
Cor - nua jus - ti  
buntur cornua jus - ti



# Magnificat

The first system of the musical score for the Magnificat. It consists of six staves. The top staff is a vocal line in G-clef with a common time signature. The second staff is a vocal line in C-clef with a common time signature, featuring the word "Magni" at the end. The third staff is a symphonic line in C-clef with a common time signature, featuring the word "Symphonie" at the beginning. The fourth staff is a symphonic line in C-clef with a common time signature. The fifth staff is a symphonic line in C-clef with a common time signature. The sixth staff is a symphonic line in C-clef with a common time signature.

The second system of the musical score for the Magnificat. It consists of ten staves. The top staff is a vocal line in G-clef with a common time signature. The second staff is a vocal line in C-clef with a common time signature, featuring the word "Et exul." at the end. The third staff is a vocal line in C-clef with a common time signature, featuring the word "Et exul." at the end. The fourth staff is a vocal line in C-clef with a common time signature, featuring the word "Et exulta - - - uit" at the end. The fifth staff is a vocal line in C-clef with a common time signature, featuring the word "sicut" at the beginning. The sixth staff is a vocal line in C-clef with a common time signature, featuring the word "anima mea Dominum" at the end. The seventh staff is a symphonic line in C-clef with a common time signature. The eighth staff is a symphonic line in C-clef with a common time signature. The ninth staff is a symphonic line in C-clef with a common time signature. The tenth staff is a symphonic line in C-clef with a common time signature.

*Magnificat*

*Et exultavit Spiritus meus*

*ta- - - uit Et exultavit Spiritus me -*

*ta- - - uit et exulta - - uit et exultavit Spiritus me -*

*Spiritus meus et exul- tavit exultavit Spiritus*

*Et exulta - - - uit exub- ta- - uit Spiritus me*

*Et exultavit Spiritus*

*Et exultavit Spiritus me -*

*Et exultavit Spiritus me -*

*Et exultavit Spiritus me -*

*Et exulta - - uit Spiritus me -*

## 957

[illegible]



# Magnificat

99.

us in deo in deo salutari meo salutari meo in.

meus in deo in deo salutari meo salutari meo

us us in deo in deo salutari meo in

me - us in de - o salutari meo in

meus in deo in deo salutari meo salutari meo in

us in deo in deo in deo in

meus in deo in deo in de -

us in deo in deo in de -

meus in de - o in deo in

meus in deo in deo in deo in

Empty musical staves for accompaniment.

*Magnificat.*

Deo salu-tari me-o

Deo Salu-tari-me-o

Deo Salutari me-o

Deo saluta-ri me-o

Deo salu-tari me-o

Deo salutari-me-o

o Salu-tari me-o

o salu-tari me-o

Deo saluta-ri meo

Deo saluta-ri me-o

*Ritournelle*



# Magnificat

101

quia. Respexit humilita- tem.

quia. Respexit hu

ancilla suae humilitatem, ancilla suae

humilitatem, ancilla suae humilitatem, ancilla suae

violons

Ece enim ex hoc beatam me.

ece enim ex hoc ece enim ex hoc beatam me.

*Magnificat*

omnes omnes generati- ones omnes  
omnes omnes generatio- nes omnes  
dicent Ecce enim ex hoc bea- tam me. di-  
dient omnes gene- ratio- nes om-  
omnes omnes generati- ones ecce enim ex hoc beatam me. di

omnes omnes generati- ones omnes  
omnes omnes gene- rati- ones omnes  
omnes omnes generatio- nes omnes  
omnes gene- ratio- nes om-  
omnes omnes generati ones omnes

omnes omnes generati ones omnes

# Magnificat

omnes generati-ones omnes omnes omnes genera-tiones quia fecit mihi  
omnes generati-o-nes omnes omnes gene-rati-o-nes quia  
cent omnes generationes omnes omnes genera-tio-nes  
nes omnes omnes gene-rati-o-nes  
cent omnes generati-ones omnes omnes generati-o-nes quia

omnes generati-ones omnes omnes omnes generati-ones quia fecit mihi  
omnes generatio-nes omnes omnes genera-tio-nes quia  
omnes generati-ones omnes omnes gene-rati-o-nes  
nes omnes omnes gene-rati-o-nes  
omnes generati-ones omnes omnes genera-tio-nes quia

omnes generati-ones omnes omnes omnes generati-ones quia fecit mihi  
omnes generatio-nes omnes omnes genera-tio-nes quia  
omnes generati-ones omnes omnes gene-rati-o-nes  
nes omnes omnes gene-rati-o-nes  
omnes generati-ones omnes omnes genera-tio-nes quia

*Magnificat*

magna quia fecit mihi magna qui potens est quia fecit mihi  
fecit mihi magna qui potens qui potens est quia fecit mihi magna  
quia fecit mihi magna qui potens est quia  
quia fecit mihi magna qui potens est quia  
fecit mihi magna qui potens est quia fecit mihi  
magna quia fecit mihi magna qui potens est quia fecit mihi  
fecit mihi magna qui potens qui potens est quia fecit mihi magna  
quia fecit mihi magna qui potens est quia  
quia fecit mihi magna qui potens est quia  
fecit mihi magna qui potens est quia fecit mihi

# Magnificat

107

magna. qui potens est quia fecit mihi magna. qui potens  
qui potens qui potens est qui po — tens  
fecit mihi magna. qui potens est quia fecit mihi magna. qui potens  
fecit mihi magna. qui potens est qui potens  
magna. qui potens est quia fecit mihi magna. qui potens

magna. qui potens est quia fecit mihi magna. qui potens  
qui potens qui potens est qui po tens  
fecit mihi magna. qui potens est quia fecit mihi magna. qui potens  
fecit mihi magna. qui potens est qui potens  
magna. qui potens est quia fecit mihi magna. qui potens

*Magnificat*

et et sanctum et sanctum nomen ejus Et sanctum et sanctum nomen  
et et sanctum nomen ejus nomen ejus et sanctum et sanctum nomen  
et et sanctum et sanctum nomen ejus et sanctum et sanctum nomen  
est et sanctum nomen e-  
est et sanctum et sanctum nomen ejus et sanctum et sanctum nomen  
est Et sanctum et sanctum nomen ejus et sanctum sanctum nomen  
est et sanctum et sanctum nomen ejus et sanctum nomen e-  
est et sanctum et sanctum nomen ejus et sanctum nomen e-  
est Et sanctum et sanctum nomen ejus et sanctum nomen e-  
est Et sanctum et sanctum nomen ejus et sanctum nomen e-



# Magnificat

107

et sanctum nomen ejus

ejus sanctum nomen ejus

ejus sanctum nomen ejus

ius et sanctum nomen ejus

ejus sanctum nomen ejus

et sanctum nomen ejus

ius et sanctum nomen ejus

ius et sanctum nomen ejus

ius et sanctum nomen ejus

ius et sanctum nomen ejus

*Violons*

*doux* *fort doux*

*Magnificat*

Et miseri cordia miseri cordia miseri  
Et miseri-cordia miseri

cordia. ejus a progenie in progenies a progenie in progenies  
cordia e - jus a progenie in progenies a pro

a progenie in progenies ti  
genie in progenies timentibus timentibus cum

mentibus cum timentibus cum a pro  
timentibus timentibus cum a progenie in pro

*Magnificat.*

109

genie in progenies timentibus eum Et miseri

genies ti-mentibus eum

cordia miseri-cordia ejus a progenies in proeni-

Et miseri-cordia ejus a progenies in progenies apro

co in progenies timentibus e

genies in progenies timentibus timentibus e-





# Magnificat

persit Superbos

dispersit super - - bos men-

dispersit Superbos

Sit Superbos Dispersit Superbos

dispersit Dispersit Superbos

dispersit Superbos dispersit Superbos

dispersit Superbos Superbos

dispersit Superbos dispersit Superbos

dispersit dispersit super - bos

dispersit Superbos dispersit Superbos



# Magnificat

113

mente cordis fui dispersit Superbos dispersit Superbos dispersit Su  
te cordis fui dispersit Superbos. dispersit Superbos dispersit Su  
mente cordis fui dispersit Superbos Su.  
mente cordis fui dispersit dispersit Su.  
mente cordis fui dispersit dispersit Superbos

dispersit Superbos dispersit Su  
dispersit Superbos dispersit Su  
dispersit Superbos dispersit Su.  
dispersit Superbos dispersit Su.  
dispersit Superbos dispersit Su.  
dispersit Superbos dispersit Su.

dispersit Superbos dispersit Su  
dispersit Superbos dispersit Su  
dispersit Superbos dispersit Su  
dispersit Superbos dispersit Su  
dispersit Superbos dispersit Su

Empty musical staves for accompaniment.

*Magnificat*

perbos dispersit superbos mente cordis sui - i

perbos dispersit Superbos mente cordis sui

perbos mente cordis sui mente cordis cordis sui

perbos mente cordis sui mente cordis sui

mente cordis sui mente cordis sui - j mente cordis sui

perbos dispersit Superbos mente cordis sui - j

perbos mente cordis sui dispersit Superbos mente cordis sui

perbos mente cordis sui mente cordis sui

perbos mente cordis sui cordis sui

perbos mente cordis sui - j mente cordis sui

*Magnificat* 115

deposuit potentes de sede deposuit deposuit potentes de se -

*Violons*

de de se - de. et exaltauit humiles et exaltauit et exal.

tauit humiles exaltauit humi

*Magnificat*

Esurientes  
Esurien - tes impleuit  
Esurientes impleuit bonis impleuit bonis Esuri -  
Esurientes impleuit bo  
les Esurientes impleuit bonis Esuri - entes im.

Esurien - tes impleuit bonis et diuites dimisit inanes inu  
bonis imple - uit bonis et diuites dimisit et diuites dimi  
entes impleuit bonis impleuit bonis Et diui  
nis Esurientes impleuit bonis  
pleuit bonis impleuit bonis et diuites dimisit inanes

# Magnificat

117

nes dimisit jnanes

lit jnanes Esuri- en

res Et diuites dimisit et diuites dimisit jnanes jnanes esurien.

Et diuites dimisit et diuites dimisit jnanes jnanes Esuri

inanes et diuites dimisit et diuites dimisit jnanes

dimisit jnanes

et diuites dimisit jnanes dimisit jnanes

et diuites dimisit jnanes dimisit jnanes

Et diuites dimisit et diuites dimisit jnanes.

*Magnificat*

Et diuites et diuites dimisit jnanes di  
tes impleuit bonis et diui - tes dimisit jnanes di  
tes et diuites dimisit jna -  
entes impleuit bonis et diuites dimisit jna - nes di  
et diuites dimisit jnanes et diuites dimisit jnanes di

Et diuites et diuites dimisit jnanes  
et diuites dimisit jna - nes  
et diuites dimisit et diuites dimisit jnanes  
et diuites et diuites dimisit j - nanes  
et diuites dimisit et diuites dimisit jnanes



# Magnificat

149

misit jnanes jnanes

misit jnanes dimisit jnanes

nes dimisit jna - nes

misit dimisit jnanes Suscepit jfrael puerum suum.

misit jnanes dimisit jnanes.

jnanes

jna nes

jnanes

jnanes

jna - nes

Suscepit jfrael puerum suum recordatus miseri cordiae su-

# Magnificat

*a* miseri cordi-æ suæ Recordatus miseri cordiæ

*miseri cordiæ suæ*

*Symphonic*

*sicut lo-*

*sicut locutus est ad patres*

*sicut locutus est*

*violons*

# Magnificat

121

*sicut locutus est* *sicut locutus est ad patres nostros*  
*cutus est* *sicut locutus est ad patres nostros*  
*nos - tros* *sicut locutus est ad patres nostros ad*  
*sicut locutus est ad patres nostros* *sicut locutus est*  
*ad patres nostros* *sicut locutus est ad patres nostros*

*sicut locutus est ad patres nostros* *sicut locutus est*  
*ad patres patres nostros* *sicut locutus est*  
*sicut locutus est ad patres nostros* *sicut locutus est*  
*sicut locutus est ad patres nostros* *sicut locutus est*  
*sicut locutus est ad patres nostros* *sicut locutus est*

*sicut locutus est ad patres nostros* *sicut locutus est*  
*ad patres patres nostros* *sicut locutus est*  
*sicut locutus est ad patres nostros* *sicut locutus est*  
*sicut locutus est ad patres nostros* *sicut locutus est*  
*sicut locutus est ad patres nostros* *sicut locutus est*

*sicut locutus est ad patres nostros* *sicut locutus est*  
*ad patres patres nostros* *sicut locutus est*  
*sicut locutus est ad patres nostros* *sicut locutus est*  
*sicut locutus est ad patres nostros* *sicut locutus est*  
*sicut locutus est ad patres nostros* *sicut locutus est*

*Magnificat*

ad patres nostros abraham // et semini ejus in saecula

ad patres nostros abraham // et semini ejus in saecula

patres nostros abraham // et semini ejus in saecula

ad patres nostros abraham //

ad patres nostros abraham // et semini ejus in saecula.

abraham //

ad patres nostros abraham //

abraham //

ad patres nostros abraham. //

abraham //

ad patres nostros abraham //

abraham //

ad patres nostros abraham //

abraham //

ad patres nostros abraham //

ad patres nostros abraham //

# Magnificat

123

Handwritten musical score for Magnificat, featuring five systems of staves. The lyrics are in Latin and are written below the staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first system includes a key signature change to one sharp (F#) and a time signature of 3/4. The second system includes a key signature change to one flat (Bb) and a time signature of 4/4. The third system includes a key signature change to one sharp (F#) and a time signature of 4/4. The fourth system includes a key signature change to one flat (Bb) and a time signature of 4/4. The fifth system includes a key signature change to one sharp (F#) and a time signature of 4/4.

abraham // et semini ejus in saecula

abraham // et semini ejus in saecula

abraham // et semini ejus in saecula

abraham // et semini ejus in saecula

abraham // et semini ejus in saecula

et semini ejus in saecula abraham // et semini ejus in saecula

et semini ejus in saecula abraham // et semini ejus in saecula

et semini ejus in saecula abraham // et semini ejus in saecula

et semini ejus in saecula abraham et semini ejus in saecula

et semini ejus in saecula abraham // et semini ejus in saecula





# Magnificat

125

The musical score is written on multiple staves, with lyrics in Italian. The lyrics are: gloria patri glo - ria - glo - ria gloria glo - - - ria. patri glori - gloria gloria patri g gloria glo - - - ria. gloria patri glo - - - glo - ri - a glo - - - ria gloria - glo - ria patri glori gloria - gloria pa - gloria glo - - - ria.

The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten markings, including a 'g' and a '125' in the top right corner.

*Magnificat*

Handwritten musical score for Magnificat, featuring five systems of staves with lyrics in Latin. The notation is in a historical style, likely 18th or 19th century, with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written in a cursive hand below the staves.

*ri a, patri et fili-o et Spiritu-i*

*pa-tri et Spiritu-i. Sancto et Spiritu.*

*a pa-tri et fili-o et Spiritui*

*tri et fi-li-o et Spiritu-i Sancto et Spiri*

*pa-tri et fili-o et Spiritui Sanc-*

*ri-a patri et fili-o et Spiritui.*

*patri et Spiritu-i Sancto et Spiritu.*

*a pa-tri et fili-o et Spiritui*

*tri et fi-li-o et Spiritu-i Sancto Spiri*

*pa-tri et filio et Spiritui sanc-*

## 127

*Magnificat*

127

fanc - - to sicut erat in principi-

i Sanc - - to sicut erat in principio et nunc et

Sancto sicut erat in principio et nunc et semper et sem-

tu - - i Sancto sicut erat in principio

to sicut erat

fanc - - to

i Sanc - - to

Sancto

tui sanc - to

to - - -

*Magnificat*

Handwritten musical score for the first system of a Magnificat. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff in a cursive hand. The first line of music contains the lyrics "o sicut erat in principio et nunc et semper et semper sicut erat". The second line contains "semper et nunc et semper et nunc et semper sicut erat". The third line contains "per et semper et nunc et semper". The fourth line contains "et nunc et semper et semper et nunc et semper et semper sicut erat". The fifth line contains "in principio et nunc et semper et semper." followed by a double bar line.

o sicut erat in principio et nunc et semper et semper sicut erat  
semper et nunc et semper et nunc et semper sicut erat  
per et semper et nunc et semper  
et nunc et semper et semper et nunc et semper et semper sicut erat  
in principio et nunc et semper et semper.

Handwritten musical score for the second system of a Magnificat. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff in a cursive hand. The first line of music contains the lyrics "et semper et nunc et semper et nunc et semper sicut erat". The second line contains "semper et nunc et semper et nunc et semper sicut erat". The third line contains "per et semper et nunc et semper". The fourth line contains "et nunc et semper et semper et nunc et semper et semper sicut erat". The fifth line contains "in principio et nunc et semper et semper." followed by a double bar line.

et semper et nunc et semper et nunc et semper sicut erat  
semper et nunc et semper et nunc et semper sicut erat  
per et semper et nunc et semper  
et nunc et semper et semper et nunc et semper et semper sicut erat  
in principio et nunc et semper et semper.

# Magnificat

138

in principio et nunc et semper sicut erat in principio  
in principio sicut erat in principio et nunc et semper  
sicut erat in principio et nunc et semper et nunc et  
in principio et nunc et semper et nunc et semper et nunc et  
sicut erat in principio et nunc et semper  
sicut erat in principio  
sicut erat in principio et nunc et semper  
sicut erat in principio et nunc et semper et nunc et  
sicut erat in principio et nunc et semper  
sicut erat in principio et nunc et semper

*Magnificat*

*Et nunc et semper et semper sicut erat in principio*

*Et nunc et semper et nunc et semper sicut erat in principio*

*Semper sicut erat in principio sicut erat in principio*

*Semper et nunc et semper sicut erat in principio*

*et nunc et semper sicut erat in principio*

*et nunc et semper sicut erat in principio*

*Et nunc et semper sicut erat in principio*

*Semper sicut erat in principio*

*Semper et nunc et semper sicut erat in principio*

*et nunc et sem per sicut erat in principio*



*Magnificat*

Et nunc et semper Et in

Et nunc et semper Et in

Et nunc et semper Et in

Et nunc et semper Et in

Et nunc et semper et nunc et semper et semper Et in

Et nunc et semper et in Saecula

Et nunc et semper et in Saecula.

Et nunc et semper et in Saecula

Et nunc et semper et in Saecula

Et nunc et semper et in Saecula

Et nunc et semper et in Saecula

# Magnificat

The musical score is written in a cursive, handwritten style. It consists of several systems of staves. The first system has five staves, each with a line of Latin lyrics underneath. The lyrics are: "saecula et in saecula saeculorum Amen.", "saecula. Et in saecula saeculorum amen a - - - men a", "saecula. et in saecula saeculorum Amen a - - - men", "saecula et in saecula saeculorum amen", and "saecula et in saecula saeculorum Amen a - - -". The second system also has five staves with lyrics: "saeculorum et in saecula saeculorum", "saeculorum et in saecula saeculorum a - - - men a -", "saeculorum et in saecula saeculorum a - - - men", "saeculorum et in saecula saeculorum", and "saeculorum et in saecula saeculorum a - - -". The third system has four staves, with the first three containing lyrics: "saeculorum et in saecula saeculorum", "saeculorum et in saecula saeculorum", and "saeculorum et in saecula saeculorum". The fourth system has four staves, with the first three containing lyrics: "saeculorum et in saecula saeculorum", "saeculorum et in saecula saeculorum", and "saeculorum et in saecula saeculorum". The fifth system has four staves, with the first three containing lyrics: "saeculorum et in saecula saeculorum", "saeculorum et in saecula saeculorum", and "saeculorum et in saecula saeculorum". The sixth system has four staves, with the first three containing lyrics: "saeculorum et in saecula saeculorum", "saeculorum et in saecula saeculorum", and "saeculorum et in saecula saeculorum". The seventh system has four staves, with the first three containing lyrics: "saeculorum et in saecula saeculorum", "saeculorum et in saecula saeculorum", and "saeculorum et in saecula saeculorum". The eighth system has four staves, with the first three containing lyrics: "saeculorum et in saecula saeculorum", "saeculorum et in saecula saeculorum", and "saeculorum et in saecula saeculorum". The ninth system has four staves, with the first three containing lyrics: "saeculorum et in saecula saeculorum", "saeculorum et in saecula saeculorum", and "saeculorum et in saecula saeculorum". The tenth system has four staves, with the first three containing lyrics: "saeculorum et in saecula saeculorum", "saeculorum et in saecula saeculorum", and "saeculorum et in saecula saeculorum".

[illegible]

Handwritten musical score for a piece titled "Amen". The score is written on multiple staves, likely for a choir or vocal ensemble. The lyrics "amen" and "et in" are written below the notes. The music is in G major, indicated by the key signature (one sharp). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and bar lines. The lyrics "amen" are repeated throughout the piece, and "et in" appears at the end of several phrases. The score is written in a clear, legible hand, and the notes are well-placed on the staves.

# Magnificat.

Et in saecula et in saecula saeculorum Amen amen amen

et in saecula et in saecula saeculorum Amen Amen a - - - men.

et in saecula et in saecula saeculorum Amen Amen Amen

et in saecula et in saecula saeculorum Amen a - men Amen

Et in saecula et in saecula saeculorum Amen Amen Amen

saecula saeculorum et in saecula saeculorum Amen Amen

saecula saeculorum et in saecula saeculorum Amen a - - - men.

saecula saeculorum et in saecula saeculorum Amen Amen

saecula saeculorum et in saecula saeculorum Amen amen.

saecula saeculorum et in saecula saeculorum a - men Amen.

# Quemadmodum desiderat

155

*Symphonie*

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values including eighth and sixteenth notes. The second staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), featuring a more rhythmic line with many beamed sixteenth notes. The third and fourth staves are in bass clef with a key signature of one flat (Bb) and a common time signature (C), providing a harmonic foundation with sustained notes and moving lines.

The second system of musical notation continues the composition with four staves. The top staff maintains the melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff continues the rhythmic accompaniment in treble clef with a key signature of one flat (Bb) and a common time signature (C). The third and fourth staves continue the harmonic support in bass clef with a key signature of one flat (Bb) and a common time signature (C).

The third system of musical notation consists of four staves. The top staff continues the melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff continues the rhythmic accompaniment in treble clef with a key signature of one flat (Bb) and a common time signature (C). The third and fourth staves continue the harmonic support in bass clef with a key signature of one flat (Bb) and a common time signature (C).

*quemadmodum de*

The fourth system of musical notation consists of four staves. The top staff continues the melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff continues the rhythmic accompaniment in treble clef with a key signature of one flat (Bb) and a common time signature (C). The third and fourth staves continue the harmonic support in bass clef with a key signature of one flat (Bb) and a common time signature (C). The system concludes with a final flourish on the bottom staff.

*Quemadmodum.*

*Siderat Seruus ad fontes aquarum ita desiderat anima mea ad te de-*

*us ita desiderat desiderat anima mea ad - - - te de-*

*quemadmodum de - siderat desiderat Seruus ad fontes aquarum.*  
*Siderat Seruus ad fontes a - - qua - - - rum ita de*  
*us quemadmodum desiderat Seruus ad fontes aquarum ita de*

*i - - ta desiderat anima mea ad te de - us De - us ad*  
*Siderat anima me - - a ad te Deus ad te Deus ad te*  
*Siderat ita desiderat anima mea ad te de - us ad te ad -*



*Quemadmodum.*

139

te deus deus sitiuit anima mea ad deum  
deus sitiuit anima mea ad deum fontem ui-  
sitiuit anima mea ad deum  
te deus sitiuit anima me - a sitiuit anima  
sitiuit anima me -

This system contains the first four staves of the musical score. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The sixth staff is a vocal line with lyrics. The seventh staff is a vocal line with lyrics. The eighth staff is a vocal line with lyrics. The ninth staff is a vocal line with lyrics. The tenth staff is a vocal line with lyrics.

fontem uiuum ad deum fontem uiuum sitiuit anima me-  
uum ad deum fontem uiuum ad deum fontem ui- - uum.  
fontem uiuum ad deum fontem deum fontem uiuum sitiuit  
mea ad deum fontem uiuum fontem uiuum ad deum  
a ad deum fontem uiuum ad deum fontem uiuum sitiuit anima  
fontem uiuum ad deum fontem uiuum ad deum fontem uiuum sitiuit anima  
fontem uiuum ad deum fontem uiuum ad deum fontem uiuum sitiuit anima  
fontem uiuum ad deum fontem uiuum ad deum fontem uiuum sitiuit anima

This system contains the next four staves of the musical score. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The sixth staff is a vocal line with lyrics. The seventh staff is a vocal line with lyrics. The eighth staff is a vocal line with lyrics. The ninth staff is a vocal line with lyrics. The tenth staff is a vocal line with lyrics.

# Quem ad modum

a ad Deum fontem viuum.  
 sitiuit anima mea ad Deum fontem viuum.  
 anima mea ad Deum fontem viuum ad Deum fontem viuum.  
 ad Deum fontem viuum ad Deum fontem viuum quando ueniam  
 mea ad Deum ad Deum fontem viuum ad Deum fontem viuum

quando ueniam et apparebo ante  
 et apparebo ante faciem Dei quando ueniam et apparebo ante

faciem Dei et apparebo Apparebo ante faciem De  
 faciem Dei quando ueniam et apparebo ante faciem. *sitiuit* De

Quem ad modum

121

*Sitiuit anima mea - ad deum fontem uiuum ad deum fontem ui-*  
*i Sitiuit Sitiuit anima mea ad deum fontem ui-*  
*anima mea ad Deum ad Deum fontem uiuum quando*  
*i Sitiuit anima mea ad Deum ad Deum fontem ui-*  
*Sitiuit anima mea ad Deum fontem uiuum ad Deum fontem ui-*  
*uum quando ueniam et apparebo ante faciem De - i.*  
*uum quando ueniam et apparebo ante faciem De i quando*  
*ueniam et apparebo ante faciem De i*  
*uum.*  
*uum quando ueniam et apparebo ante faciem De - i quando-*

*Quem ad modum.*

quando ueniam et apparebo ante faciem  
 ueniam et apparebo ante faciem De-  
 quando ueniam et apparebo ante faciem De- j ante faci-  
 quando ueniam et apparebo ante faci- em  
 ueniam et apparebo ante faciem De- j ante

De- j  
 i  
 em De- j  
 De- j  
 fuerunt mihi lacrimæ  
 fuerunt mihi lacrimæ  
 fuerunt mihi lacrimæ me- æ.  
 faciem De- j  
 uolens

Quem ad modum.

143

*Fuerunt mihi lachrimæ*

*me - - - æ*

*me - - - æ*

*fue - runt mihi lachrimæ*

*Fuerunt mihi lachrimæ me - æ.*

*me - - - æ. fuerunt mihi lachrimæ meæ panes*

*panes die ac noc -*

*me - - - æ. fuerunt mihi lachrimæ me -*

*panes die ac nocte*

*die ac nocte panes die ac nocte pa - - - nes di -*

*panes die ac nocte panes die ac nocte di -*

*te.*

*æ*

*panes die ac nocte panes die ac nocte di -*

quem ad modum

e ac nocte fuerunt mihi lachrimæ me  
e ac nocte fuerunt mihi lachrimæ fuerunt mihi lachrimæ  
fue - runt mihi lachrimæ panes Die ac  
fuerunt mihi lachrimæ me - æ  
ac nocte fuerunt mihi lachrimæ me - æ pa -

æ panes Di - e ac nocte dum dicitur mihi quotidie  
me - æ panes Die ac nocte dum dicitur mihi quotidie  
noctæ panes Di - e ac nocte dum dicitur mihi quotidie  
panes Die ac noctes dum dicitur mihi quotidi - e  
nes Di - e ac noc - te dum dicitur mihi quotidie



*Quemadmodum*

145

ubi est deus tuus dum dicitur mihi quoti- di- e ubi est  
ubi est deus tuus dum dicitur mihi quotidi- e ubi est  
ubi est deus tu- us dum dicitur mihi quotidie ubi est  
ubi est deus tuus  
ubi est deus tu- - us.

This system contains the first four staves of the musical score. The first staff is a vocal line with lyrics. The second and third staves are instrumental accompaniment. The fourth staff continues the vocal line. The fifth staff is a continuation of the instrumental accompaniment.

deus tu- us dum dicitur dum dicitur mihi quotidie  
deus tuus dum dicitur dum dicitur mihi quotidie quo-  
deus tuus dum dicitur dum dicitur mihi quotidie  
dum dicitur dum dicitur mihi quotidie  
dum dicitur dum dicitur mihi quotidie mihi quo

This system contains the next four staves of the musical score. The first staff is a vocal line with lyrics. The second and third staves are instrumental accompaniment. The fourth staff continues the vocal line. The fifth staff is a continuation of the instrumental accompaniment.

# Quemadmodum.

Handwritten musical score for the first system of 'Quemadmodum.' The system consists of five staves. The first staff is a vocal line with the lyrics 'ubi est De- us tuus'. The second staff is a vocal line with the lyrics 'videt ubi est Deus tu- us'. The third staff is a vocal line with the lyrics 'ubi est Deus tu- us hanc recordatus sum et effudi in me animam'. The fourth staff is a vocal line with the lyrics 'ubi est Deus tuus'. The fifth staff is a vocal line with the lyrics 'videt ubi est Deus tuus.' The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C).

Handwritten musical score for the second system of 'Quemadmodum.' The system consists of four staves. The first staff is a vocal line with the lyrics 'meam. Effudi in me animam animam meam.' The second staff is a vocal line with the lyrics 'uiolons'. The third staff is a vocal line with the lyrics 'lq.' The fourth staff is a vocal line with the lyrics 'meam. Effudi in me animam animam meam.' The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C).

Handwritten musical score for the third system of 'Quemadmodum.' The system consists of four staves. The first staff is a vocal line with the lyrics 'hanc recordatus sum Et effudi in me animam animam meam.' The second staff is a vocal line with the lyrics 'meam. Effudi in me animam animam meam.' The third staff is a vocal line with the lyrics 'meam. Effudi in me animam animam meam.' The fourth staff is a vocal line with the lyrics 'meam. Effudi in me animam animam meam.' The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C).

*Quemadmodum* 147

quoniam transibo in locum tabernaculi admirabilis taber

nacli admirabilis usque ad domum de- i ad domum ad domum De-

in uoce exultati

in -

violons

*Quam ad modum.*

onis et confessio - nis in uoce exultati - onis et confessio -  
 uoce exultatio - nis in uoce exultati - onis et confessio -  
 in uoce exulta - tionis et confessio - nis

in uoce exultatio - nis et confessionis in uoce exul  
 nis in uoce exultati - onis in uoce in uoce  
 nis in uoce exultati - onis in uoce exulta tio - nis in uoce  
 in uoce exul - tatio - nis in uoce exultatio - nis  
 in uoce exultati - o - nis et confessio - nis in uoce -

*Quem ad modum.*

149

tatio- nis et confessio- nis exul- tati- onis et con-  
exultati- onis et confessio- nis in uoce exultati- onis et con-  
exultati- onis et confessio nis in uoce et con  
et confessio- nis in uoce exultatio- nis et con-  
exultati- onis et confessio- nis in uoce exultati- onis et con-  
fessio- nis Sonus so- - nus Epulantis Sonus Epulantis  
fessionis sonus so- - nus so- - nus so-  
fessio- nis so- - nus Epulantis so- - nus Epulan- tis  
fessionis Sonus so- - nus so- - nus Epulantis-  
fessio- nis so- - nus so- - nus Epu- lantis so- - nus

# Quem ad modum.

Sonus Epulantis Sonus Epulan- - tis  
 - nus fo- nus fo- nus epulantis.  
 sonus sonus epu- - lantis  
 Sonus so- nus fo- nus Epulan- - tis  
 so- nus so- - nus Sonus epulan- tis  
 Symphonie

quare tristis es anima me- a quare tris- - tis  
 quare tristis es anima quare tristis es anima me-  
 quare tristis es anima me- a quare tristis es

es et quare conturbas me quare conturbas conturbas-  
 a et quare conturbas me quare conturbas me et quare con-  
 et quare conturbas conturbas me et quare conturbas conturbas me conturbas



*Quem admodum*

me conturbas me qua-re tristis es anima anima  
turbas conturbas me qua-re tris- - tis es  
me conturbas me quare tristis es a-nima me-

me - a Et quare conturbas  
et quare conturbas conturbas me et qua  
a et quare conturbas conturbas me et quare conturbas conturbas

me conturbas me et quare conturbas me et quare conturbas me con  
re conturbas me et quare conturbas me et quare conturbas me con  
me conturbas me et quare conturbas me qua-

turbas conturbas me Spera Spera in  
turbas contur-bas-me Spera Spera in  
re conturbas-me Spera Spera in-

# Quoniam admodum.

Deo Spera. Spera in deo Spera in deo quoniam adhuc confi

Deo Spera. Spera in deo Spera Spera in deo quoniam adhuc confi

Spera. Spera in deo Spera. Spera in deo quoniam adhuc confi

Deo Spera Spera in deo Spera Spera in deo quoniam adhuc confi

Spera Spera in deo Spera Spera in deo quoniam adhuc confi

rebor gl - - li Salutare uultus me.

tebor glly Salutare uul - tus Salu - tare, uultus

tebor glly Salutare Salutare uultus mej salu.

tebor gl - - li Saluta - - re uultus me. -

tebor glly Salutare uultus mej et Deus.

